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THE MINOR CHATEAUX
AND
MANOR HOUSES OF FRANCE
OF THE XV AND XVI CENTURY

Laurence Gilman Noyes

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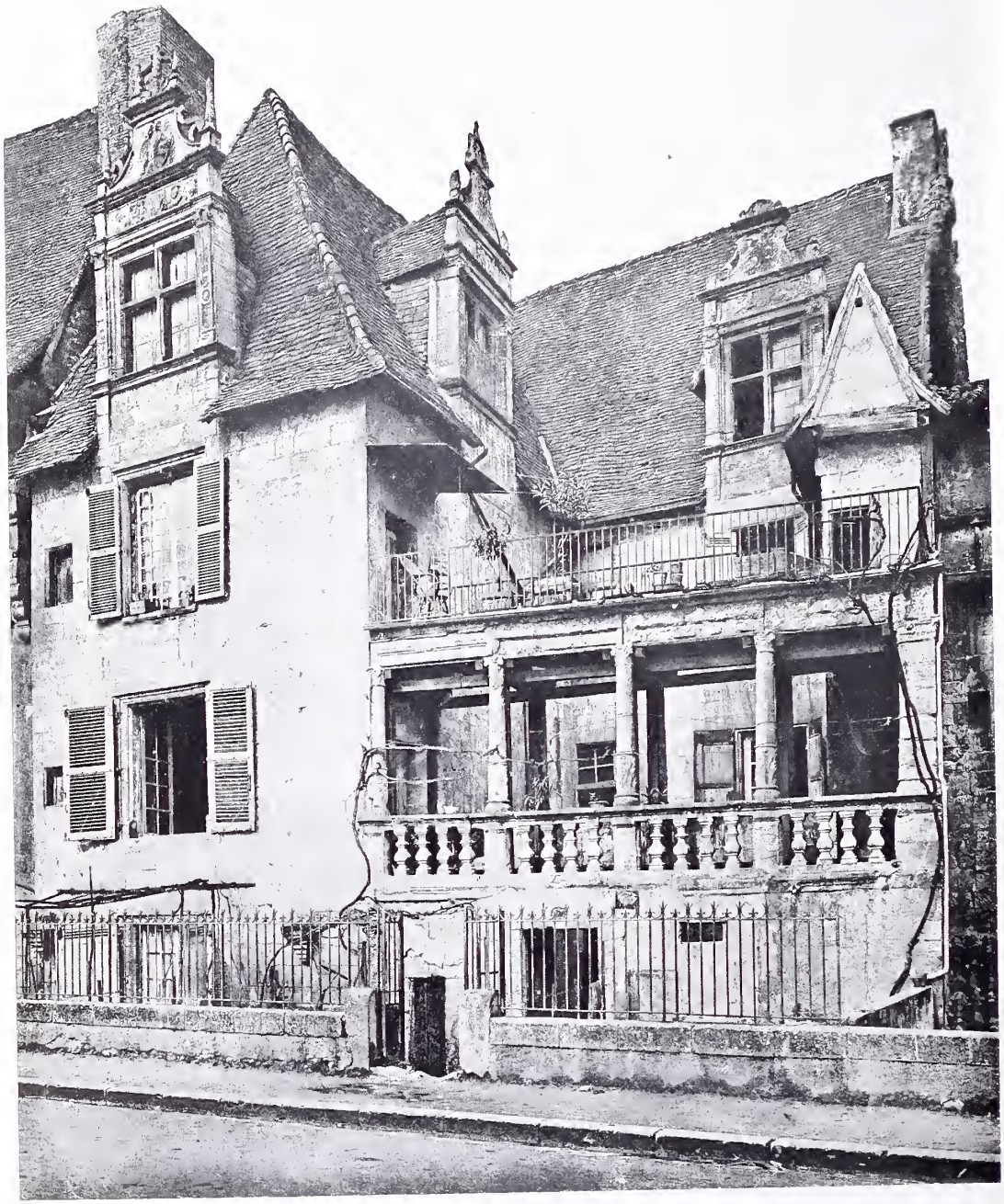


PERIGUEUX HOUSE ON THE QUAY

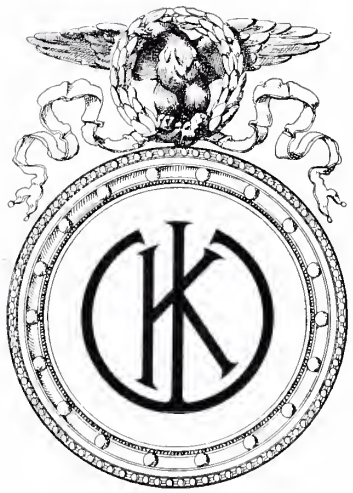
The Minor Chateaux

AND

Manor Houses of France

OF THE XV AND XVI CENTURY

By LOUIS C. NEWHALL



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INTRODUCTORY

THE photographs reproduced in the following pages were obtained in France during a recent European trip, but with no thought of their eventual publication. In consequence they do not, perhaps, represent the subject as comprehensively as they might, but the author feels he is justified in publishing them in book form in the hope that they will show, in a modest way, some of the work that was done in France during the very interesting period of the rise and development of the Renaissance in Europe. These little buildings, in any extended notice of their architectural period, would group themselves under the following periods—

Louis XII	1495-1515
Francis I	1515-1545
Henry II	1530-1590
Henry IV and Louis XIII	1590-1660
Louis XIV	1640-1710
Louis XV	1710-1770
Louis XVI	1730-1790

But without going too much into detail, and simply to give a more or less rough outline of their fundamental characteristics, the following description has been prepared, not as an historical notice, but simply as a running commentary on the influences that produced these buildings, and in some cases on the men who were directly responsible for the change that came over the spirit of France as well as that of Italy and of Spain at the time of the awakening to the classical influences which we call the Renaissance. The principal influence at work in France which lead to the modification of its architectural ideas and the final abandonment of its own native traditions in architecture came from Italian sources, although later on, at the time of Francis I, there is an unquestionable Spanish influence to be found throughout France, but more especially in the Southern portion of the country.

This early transitional period has been called after Louis XII, a designation quite sufficient for our needs. It possesses no unity, either as to design or detail, but is a

purely transitional style, having all the interest that usually attaches to such a phenomenon—a parallel being found in the corresponding period in Spanish architecture, which produced such brilliantly interesting work in Spain. In France, Gothic and Renaissance—two antagonistic and unrelated styles—were thrown into the melting pot together, resulting in this fusion called the "Style of Louis XII."

The native French style was the XV Century Flamboyant Gothic, as exampled in St. Maclou; Palais deJustice, Rouen; Chateaux Josselin, Brittany; Hotel Cluny, Paris, and the many timber houses of Lisieux. Its characteristics are—soaring vertical lines, pointed roofs, chimneys, gables, dormers, turrets, etc., etc., arranged with a most studied intricacy and confusion of motive, and great picturesqueness of outline, and with lacelike stone detail in its window heads. Roofs, high and steep, have always characterized French work of most styles, their charm was diversified and enhanced by ornamental chimneys, gables, dormers, turrets, crooked and highly ornamented ridges and finials. The window openings and cornices, were elaborately decorated with vegetable and floral motives of great richness, which further accentuated the lines of gables and columns. Arches and openings became circular or more frequently eliptical, while lintels were curved, deeply recessed and moulded, with ornamental and lacelike cusping sheltered under hood moulds. Coupled windows with transomed openings were generally used, and although oriels were frequent, bay windows are seldom found at this time. Mouldings and ornaments were naturalistic and Gothic, deeply undercut. In timber construction the same character was present, and in addition, wooden corbels, brackets and verge boards gave further opportunity for ornamentation.

The imported style was brought from the North of Italy, where the Certosa of Pavia, S. Maria Miracoli at Brescia; the Loggia at Verona, and the Cathedral of Como, are representatives of the Italian infusion. This Northern Italian Renaissance had been produced under strong Gothic influence and tradition; however, it was readily adapted to the French work. Its detail was not of the Florentine School with its intense and severely classic feeling. On the contrary the chief characteristics were simplicity in main design with effects produced by horizontal string courses and small pilasters, all very slight in projection and small in size. Slender baluster-like columns were used to divide window openings, forming groups, and plain wall surfaces were relieved by medallions, and delicate pilasters, paneled in circles and lozenges, with

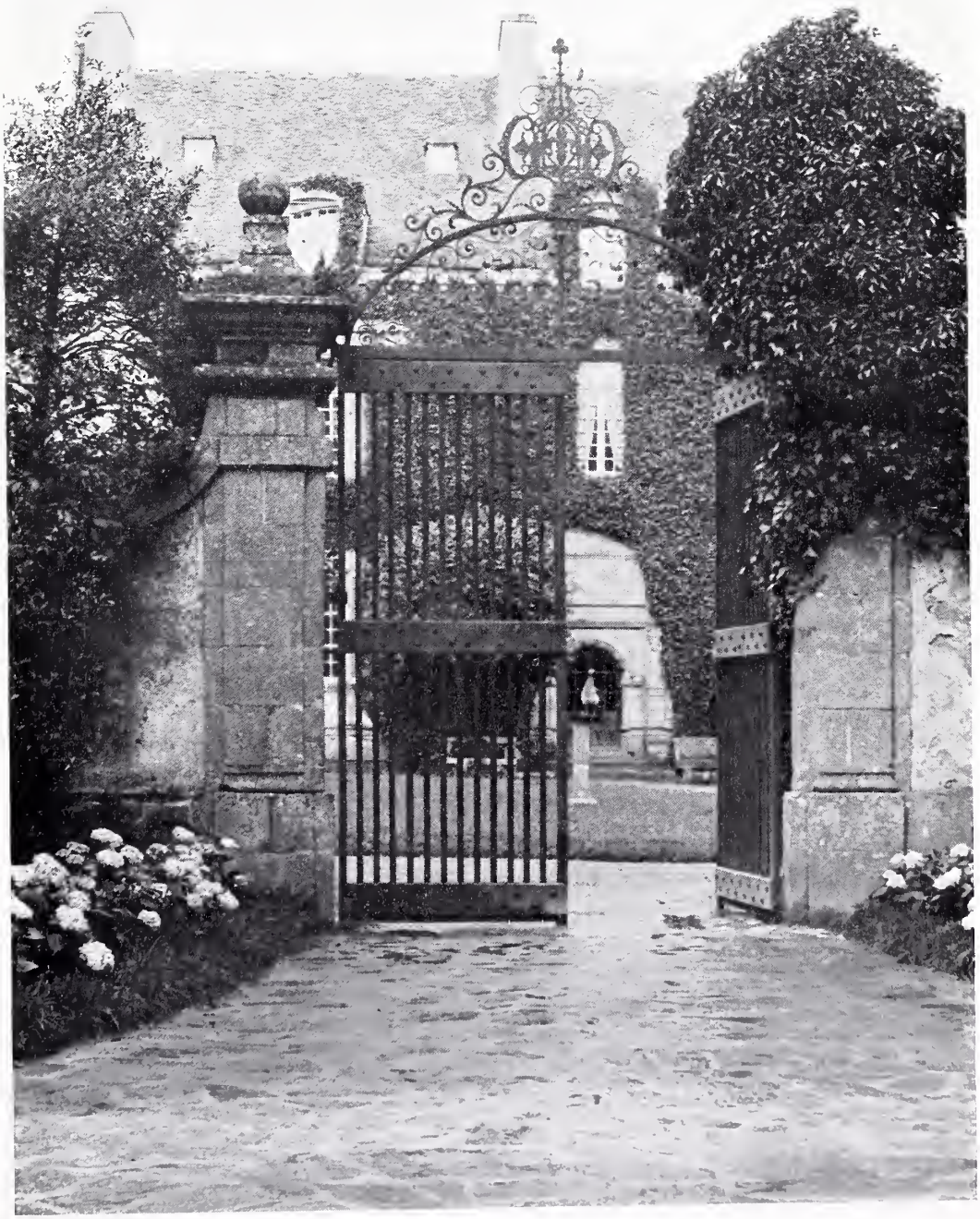
garlands, swags and pendant knots of flowers, naked children, birds, mythical beasts, etc., etc.,—all carved in very slight relief, and often executed with flat color decoration.

In France, the resulting so-called "Style of Louis XII" is marked generally by the influence of the Italian detail only; for the builders remained French, while in many instances Italian decorators were employed on the sculptured portions of the buildings. Gothic detail first gave way to the influence and example of Italian workmen, and second to the new skill thus acquired by the native Frenchmen in working along the same lines.

In plan the chateaux of this period show clearly the attempt that was made to render them less castles and more dwelling places, with better accommodations, comforts and conveniences, and increased light and air. Apartments multiplied, arched galleries, balconies, terraces, etc., for taking the air and enjoying the prospect were provided, and windows in the external walls were increased both in number and area. The ground plan of buildings during this period was not affected by the introduction of this Italian influence, and it was not until later that effort was made to introduce Italian planning along with the changes in wall treatment, etc. So we find most of these plans still based on irregular and oval outlines—as at Fontainbleau and St. Germain, and in the Castle of Gaillon. The great staircase followed the fashion set at the Louvre, spiral in plan, and usually—almost if not entirely—detached from the main walls, as at Blois, and Gaillon.

Changes also occurred in the materials employed in construction; brickwork came back into use, after having been displaced by stone for centuries, except in certain localities where stone was not to be procured. Brick appeared with stone trimmings and in pattern work, and was contrasted with stone or other materials which were used to give life and decoration to wall surfaces. Terra-cotta and majolica were also introduced, while brilliant color decoration, in painting and gilding were commonly applied during this period. Timber was the common framing material used for the smaller houses—notably in Lisieux, Cravant, Gallarden, and Joigny—the spaces of the frame being filled with plaster, brick, boards, and other materials.

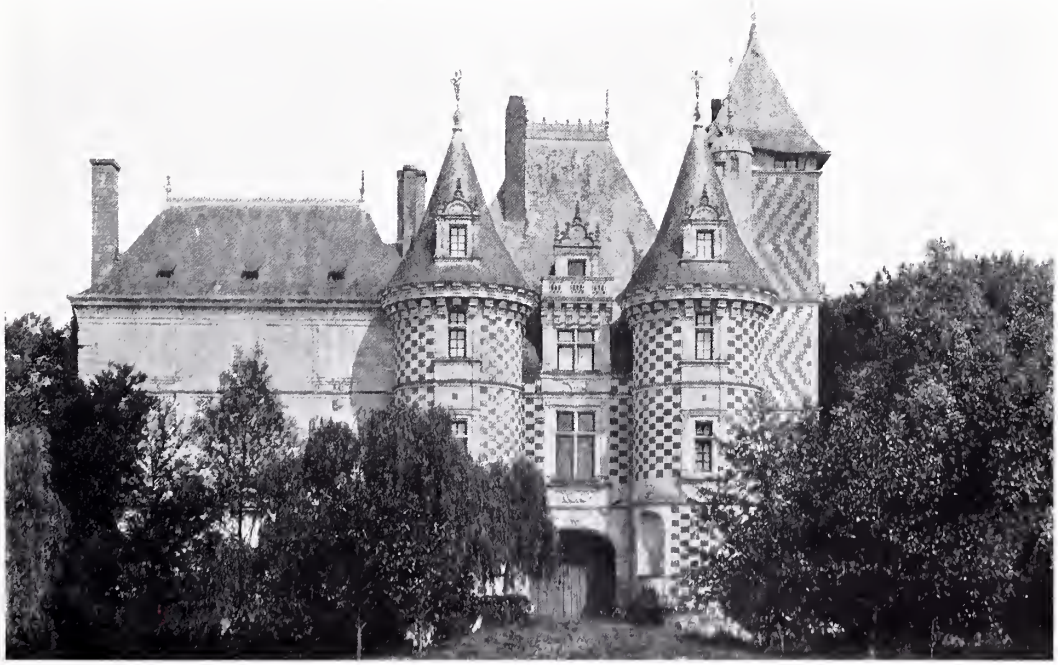
The foreign influences were of course continually at work upon the minds of French designers, who, being thus brought in direct contact with the imported Italian



CHATEAU CONINAIS AT DINAN BRITTANY—GATEWAY

Photo by Edmund B. Gilchrist

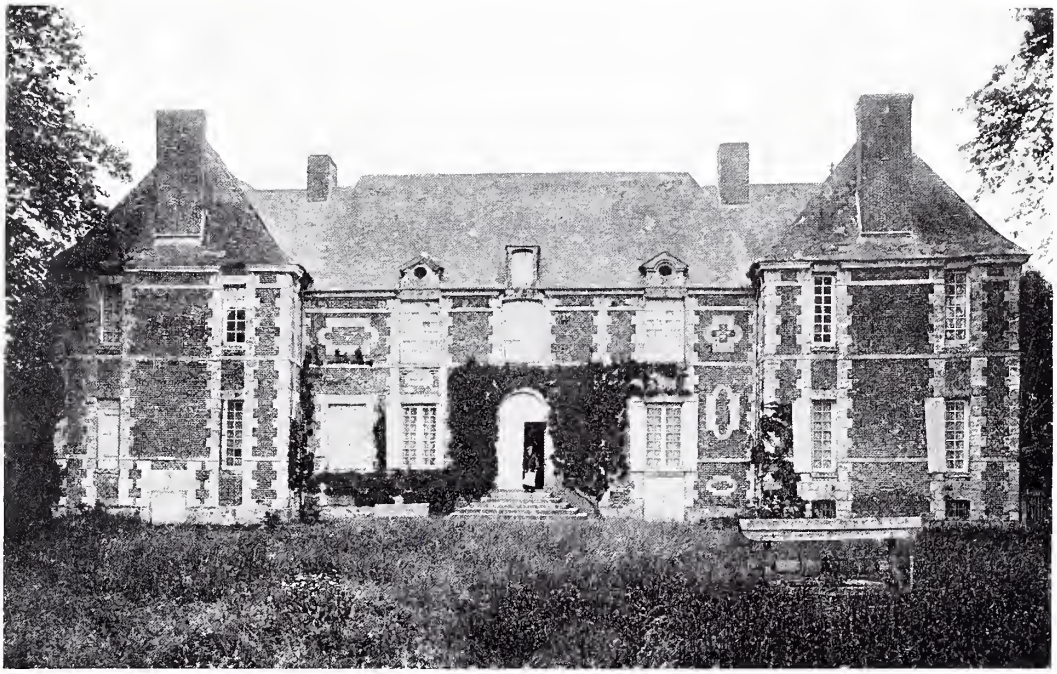
ANGERS—THE CHATEAU OF THE KING OF POLAND



CHAUZE - SUR - LOIRE—THE CHATEAUX DES REAUX

LA CELLE - LES - BORDES—A MANOR HOUSE

CHATELDON (PUY - DE - DOME)—A HOUSE OF THE 16TH CENTURY

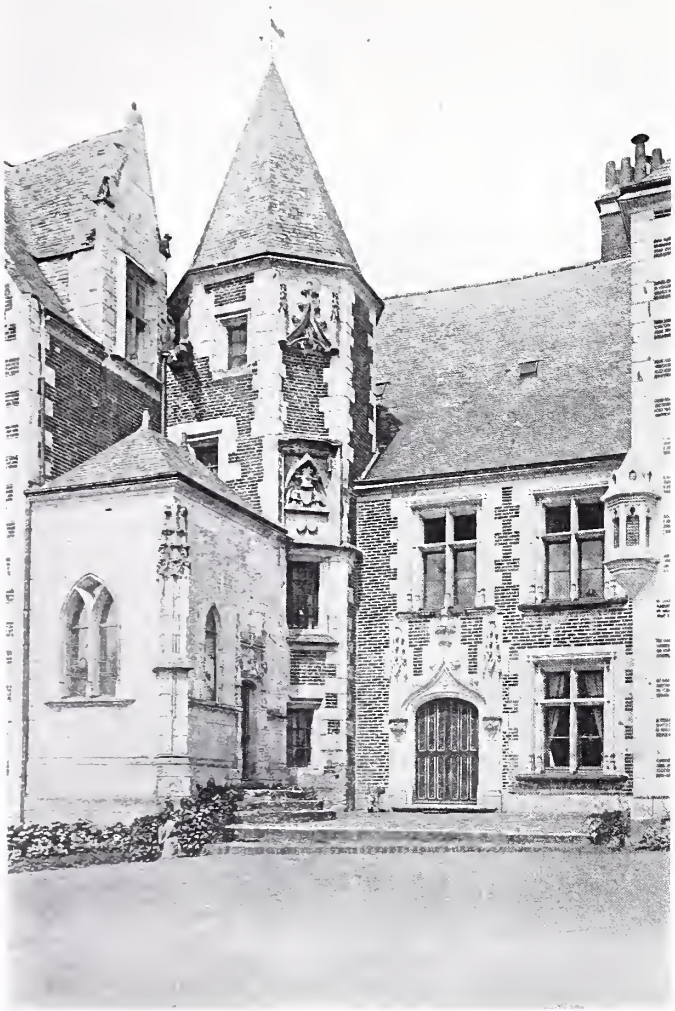


CHATEAU DU PIN—CALVADOS—XVII CENTURY

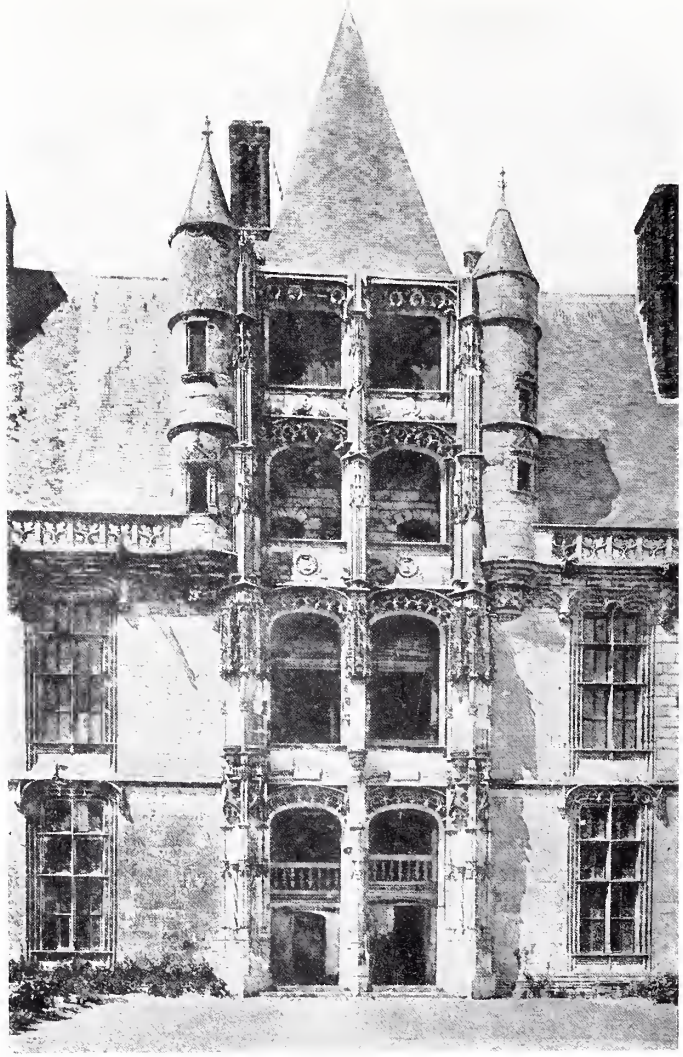
Photo by Geo. F. Howe

CISAI - SAINT - AUBIN—THE CHATEAU

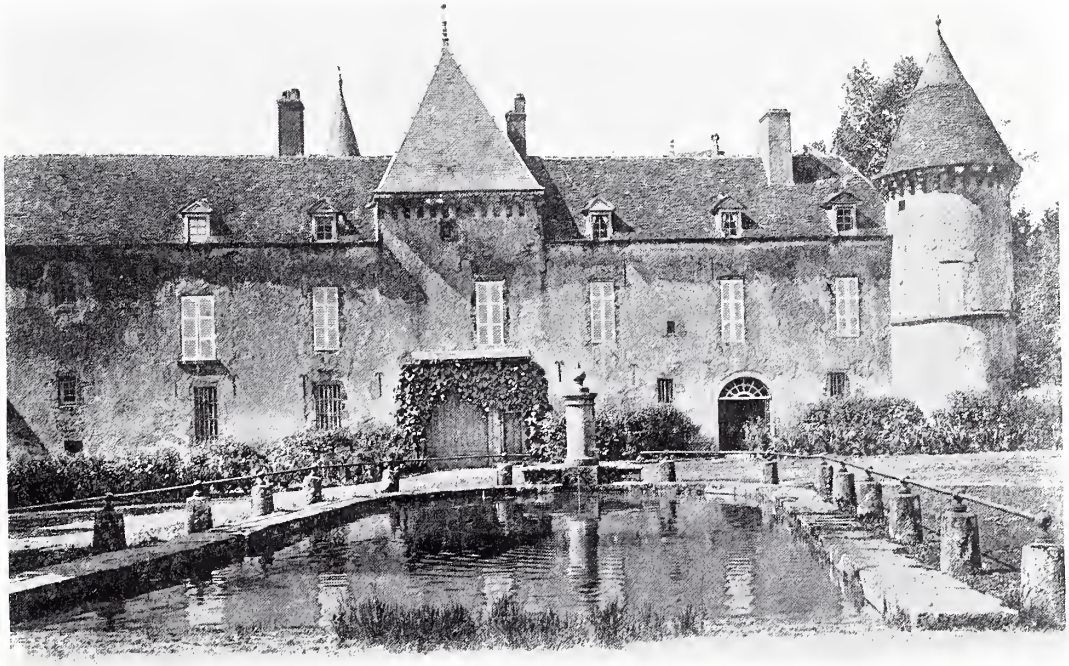
Photo by Geo. F. Howe



AMBOISE—CLOS DE LUCE
LEONARDO DE VINCI'S HOUSE

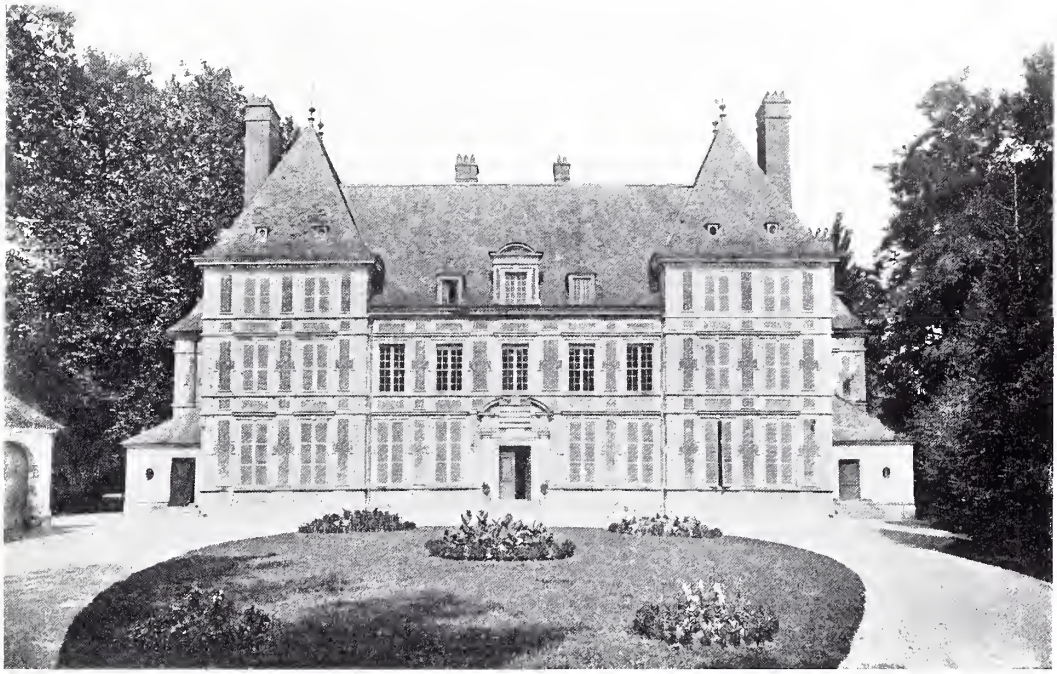


CHATEAU DE CHATEAUDUN (16TH CENTURY)

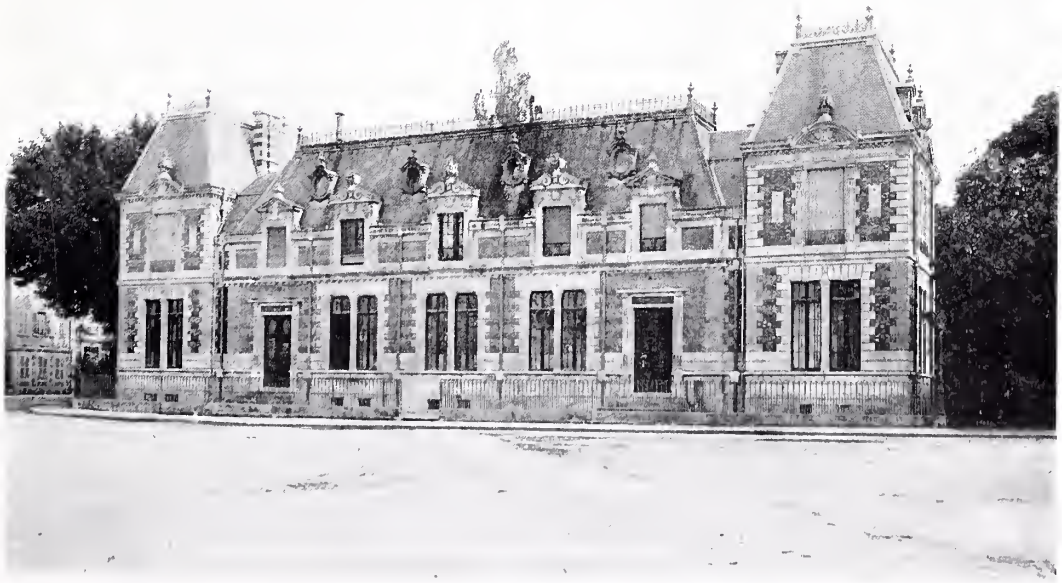


BAZOCHES - DU - MORVAN—THE CHATEAU ENTRANCE—VIEW

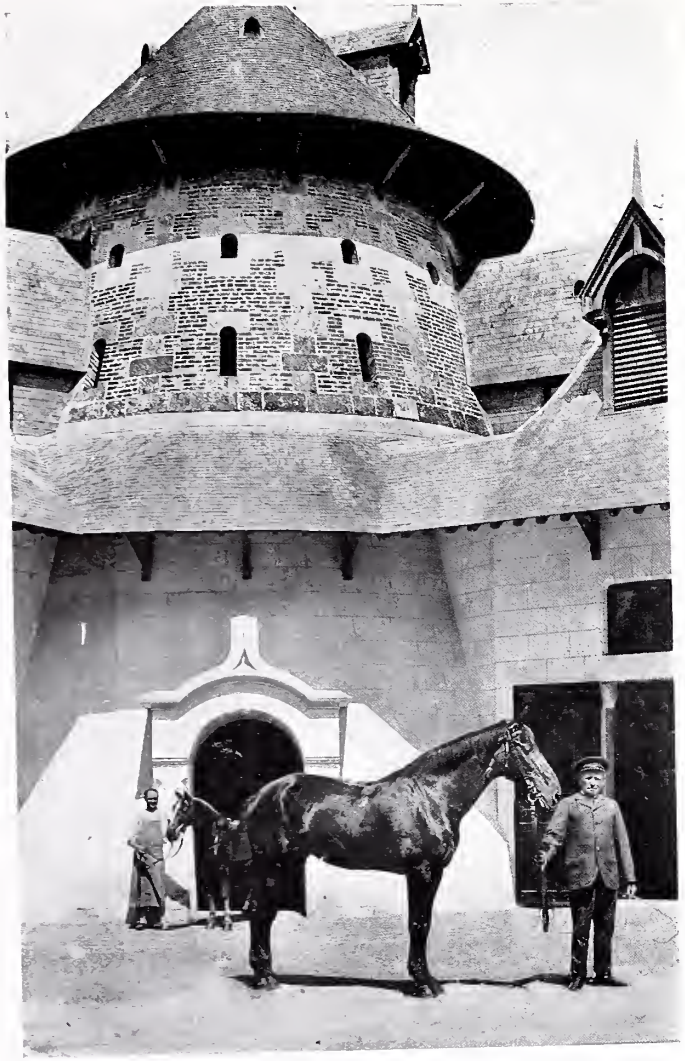
LADAPEYRE—THE CHATEAU DE CHASSAGNE



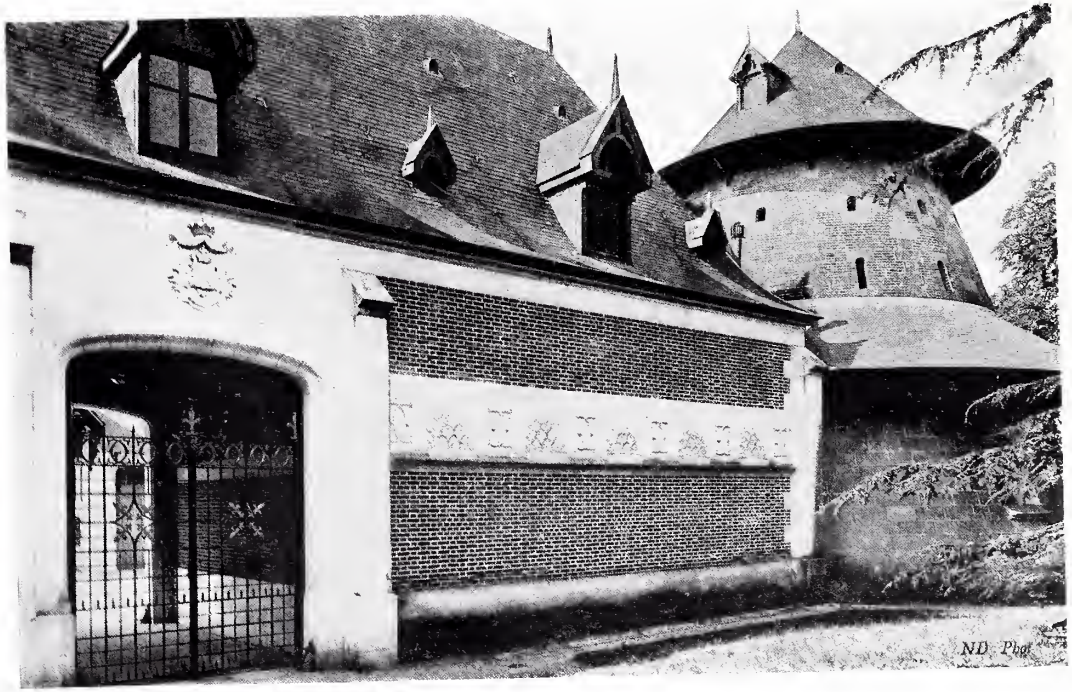
BARBEREY—THE CHATEAU



CHALONS - SUR - MARNE

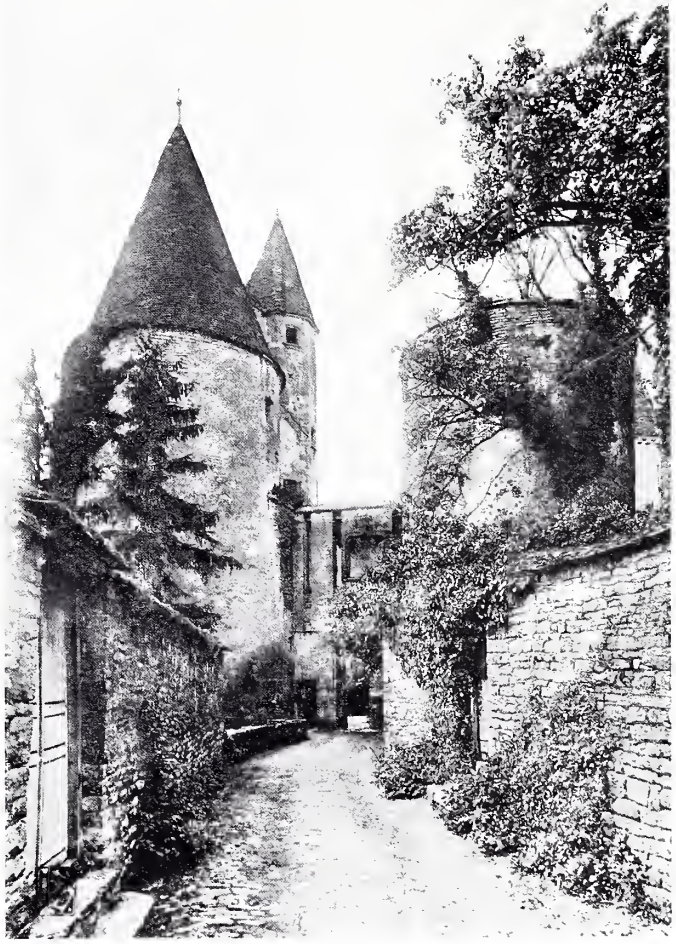


THE CHATEAU CHAUMONT—SUR LOIRE
THE STABLES—THE RIDING RINK



CHATEAU DE CHAUMONT—THE STABLES

COUTANCES—A HOUSE OF THE 15TH CENTURY



COTE D'OR—CHATEAUNEUF—NORTH VIEW

Photo by Mr. Harry B. Russell

COTE D'OR—CHATEAU DE VILLOTTE—ST. SEINE

Photo by Mr. Harry B. Russell

COTE D'OR—THE CHATEAU DE LACOUR D'ARCENAY

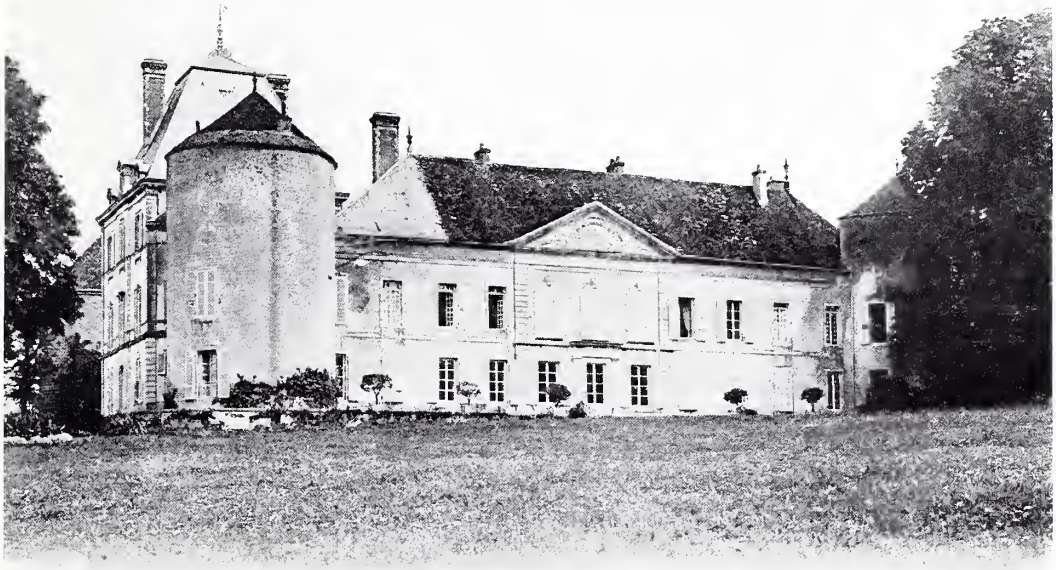
Photo by Mr. Harry B. Russell

COTE D'OR—THE CHATEAU D'ESSAROIS

Photo by Mr. Harry B. Russell

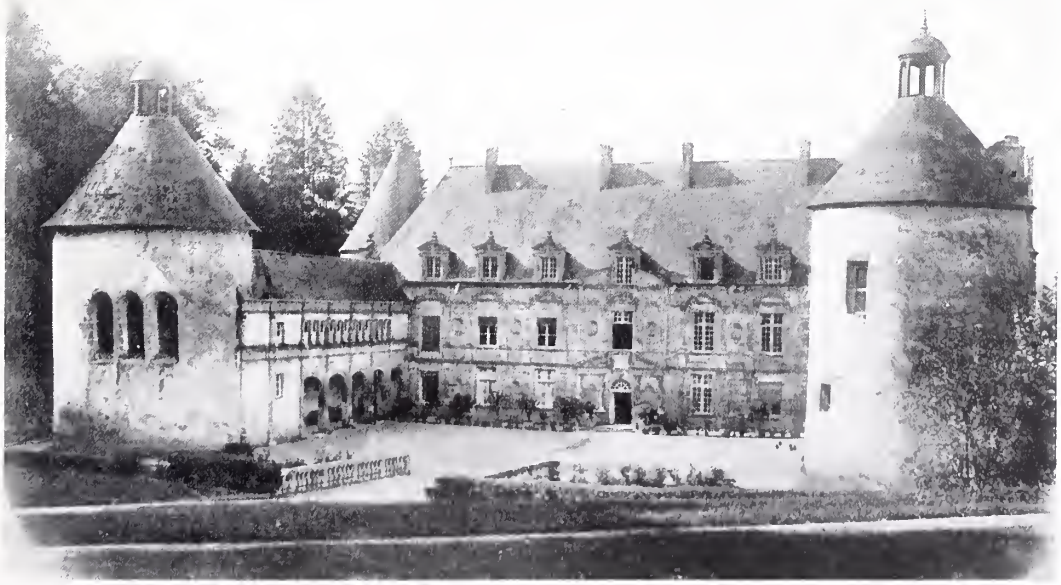
COTE D'OR—CHATEAU DE MAGNY-LES-AUBIGNY

Photo by Mr. Harry B. Russell



COTE D'OR—CHATEAU DE SAINTE-SEINE VINGEANNE

Photo by Mr. Harry B. Russell



COTE D'OR—CHATEAU DE BUSSY—RABUTIN

Photo by Mr. Harry B. Russell

COTE D'OR—CHATEAU DE LUX

Photo by Mr. Harry B. Russell

COTE D'OR—CHATEAU DE BRESSEY-SUR-TILE

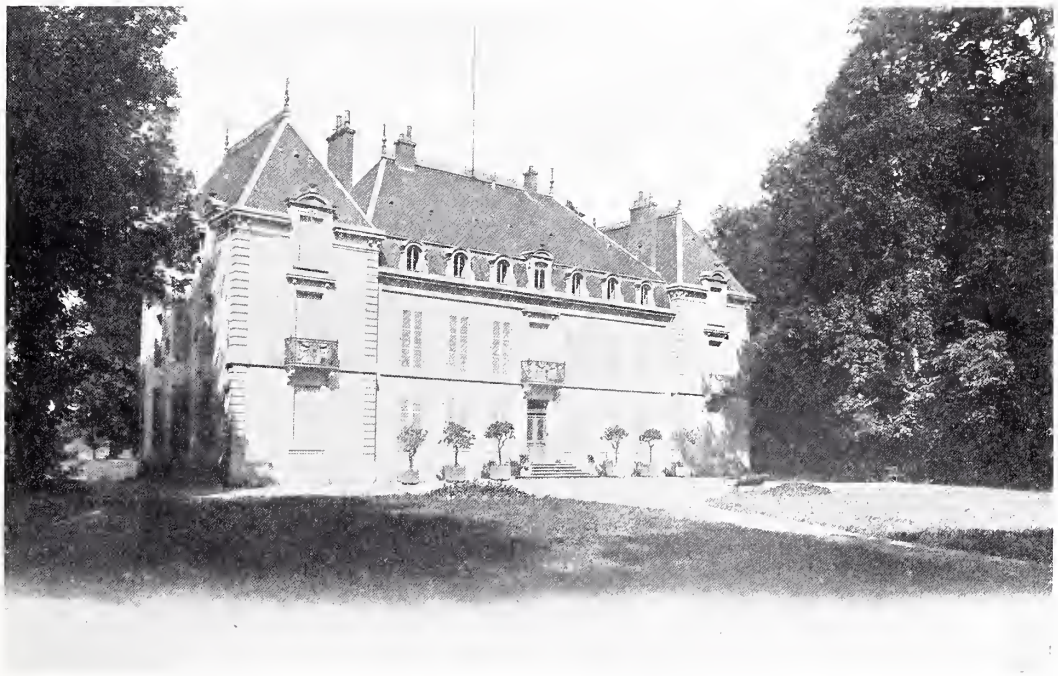
Photo by Mr. Harry B. Russell

COTE D'OR—CHATEAU D'ECHIGEY

Photo by Mr. Harry B. Russell

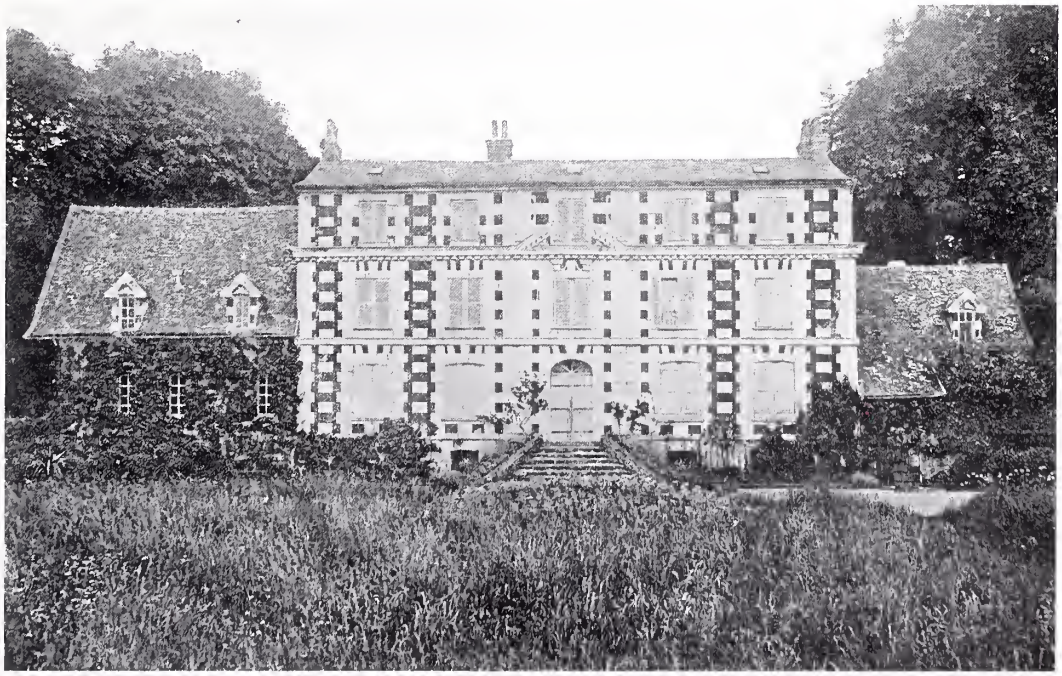
COTE D'OR—CHATEAU DE LA ROCHETRE

Photo by Mr. Harry B. Russell



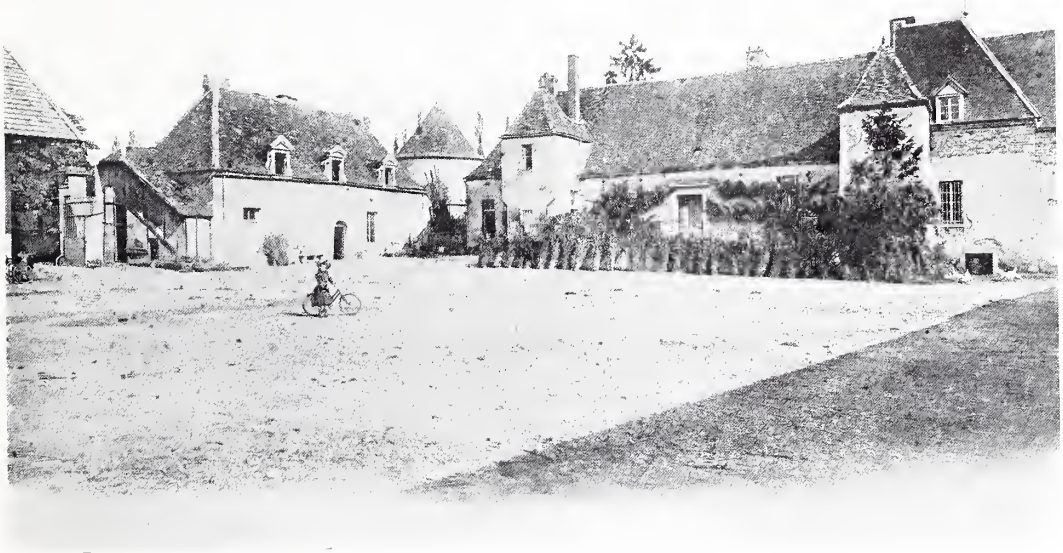
COTE D'OR—THE CHATEAU DE BESSEY LES CITEAUX

Photo by Mr. Harry B. Russell



COURTOUNE-LA-VILLE—THE CHATEAU DU BESNERAY

Photo by Mr. Harry B. Russell



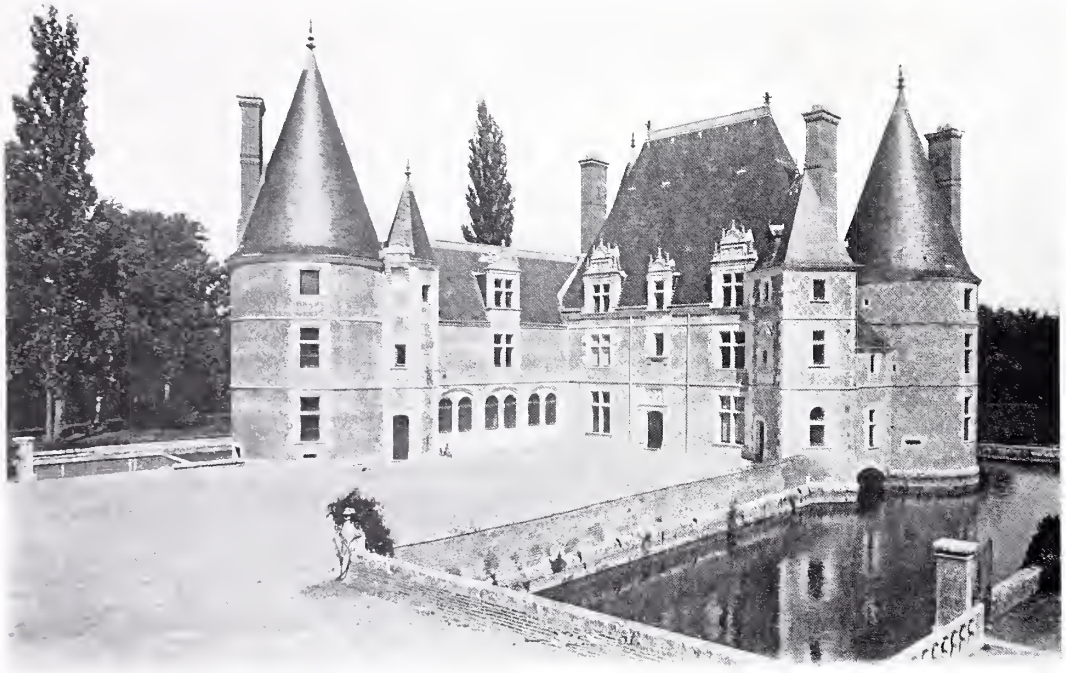
DIJON—THE HENNERY

Photo by Mr. Harry B. Russell

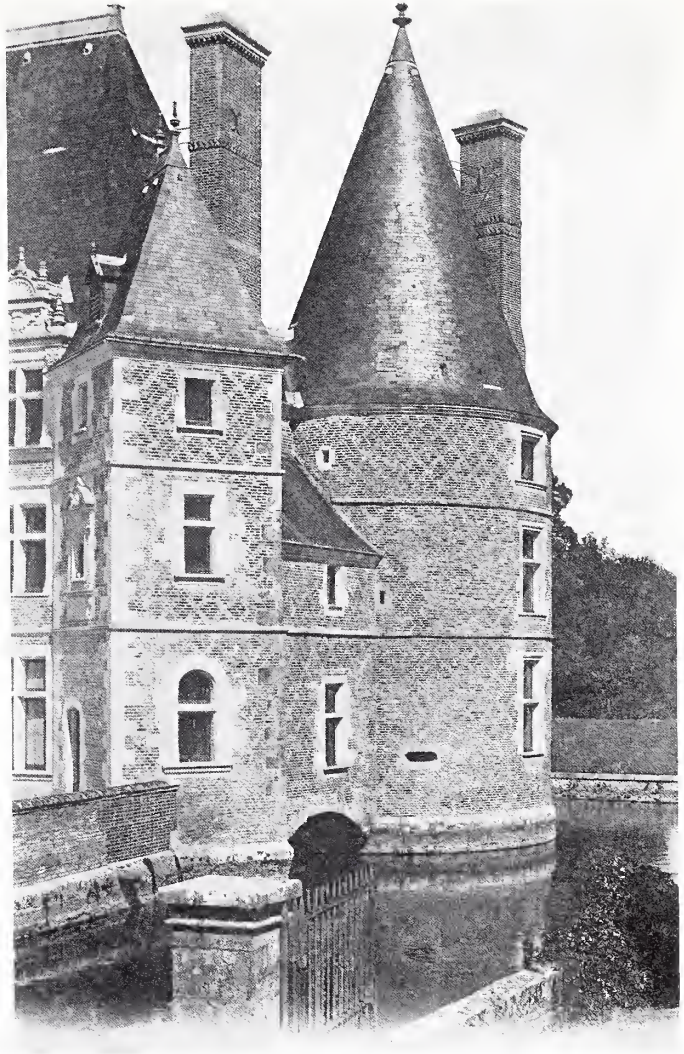
ABBEVILLE—A HOUSE OF THE FRANCIS I PERIOD

FOUGERES—THE CHATEAU
STAIR-CASE TOWER

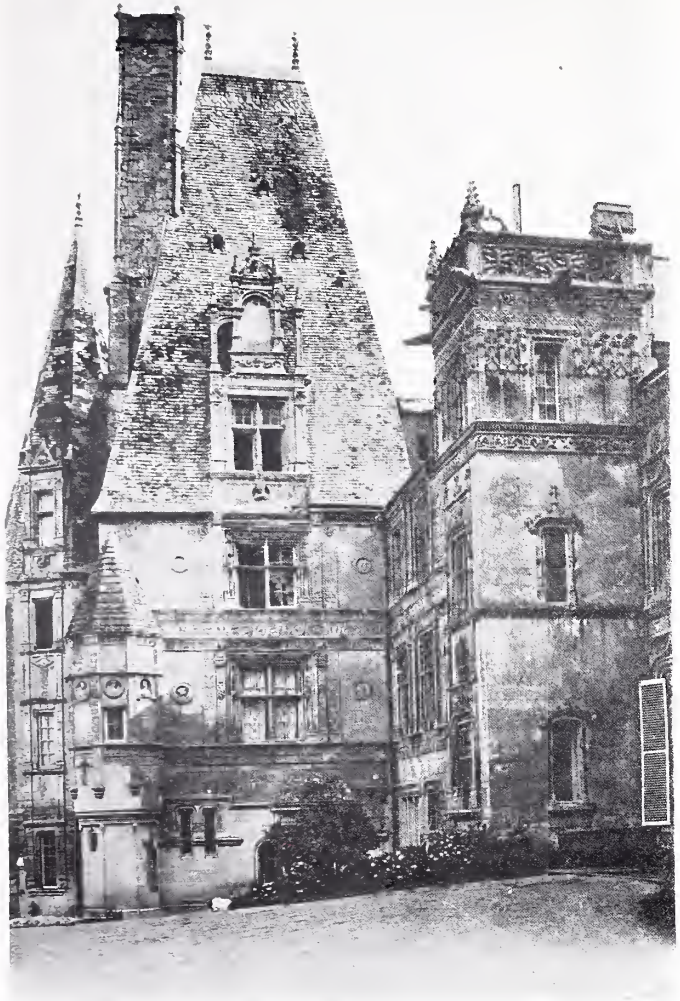
FOUGERES—THE CHATEAU
VIEW FROM COURT



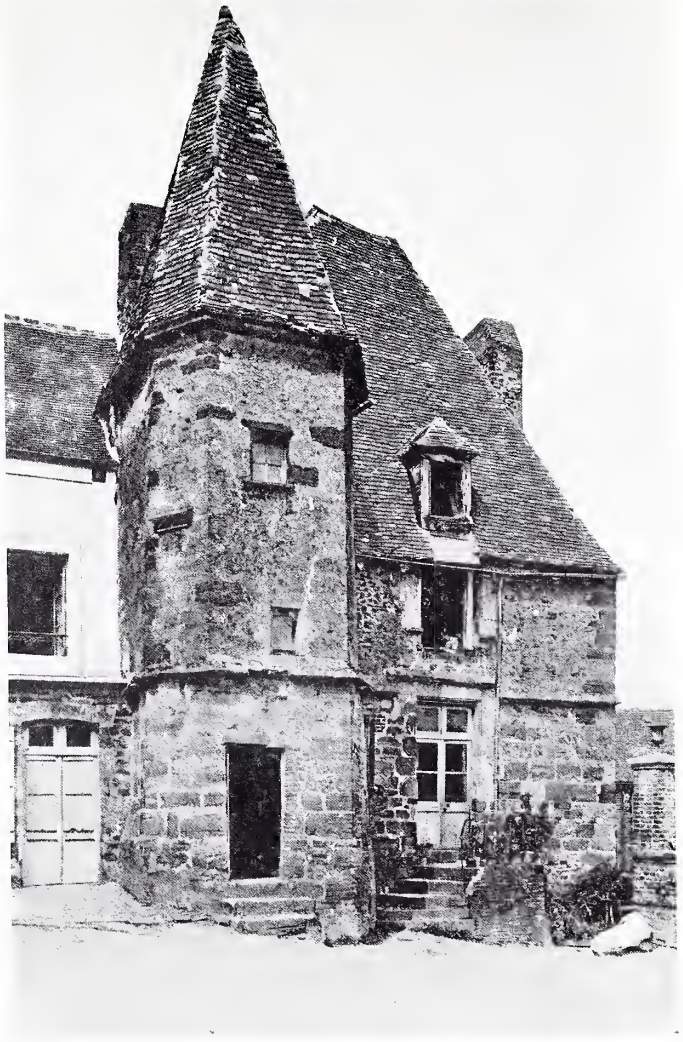
CHATEAU D'HERBAULT—SOUTH VIEW



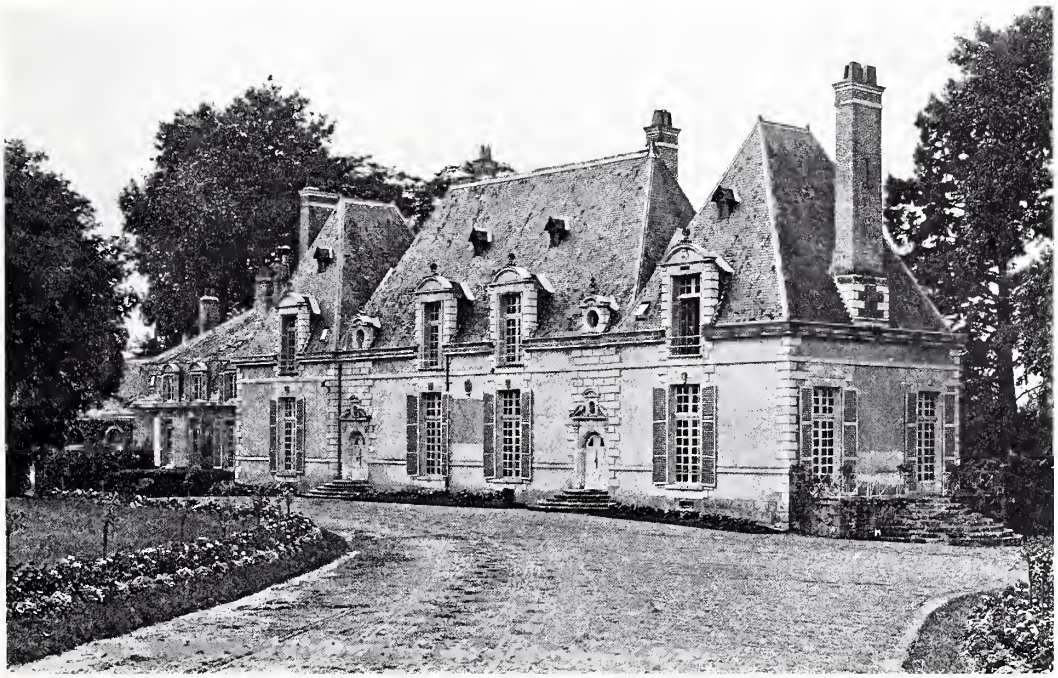
CHATEAU D'HERBAULT—THE TOWERS



FONTAINE-HENRI—CHATEAU

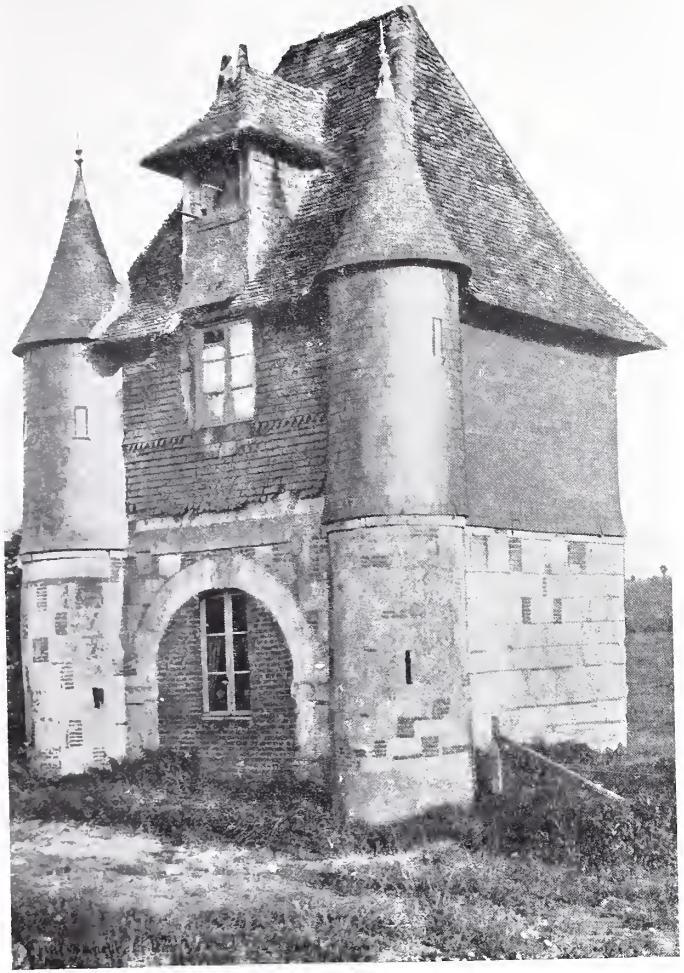


GACE —A HOUSE OF THE 16TH CENTURY

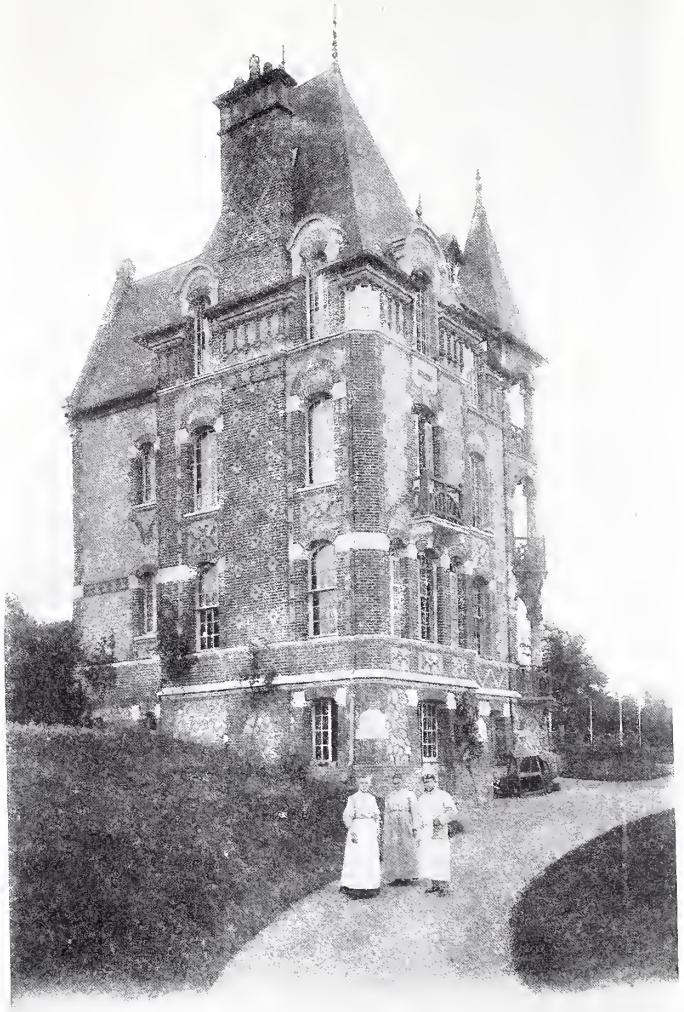


CHATEAU DES GROTTEAUX—SOUTH VIEW

FALAISE—THE CHATEAU D'AUBIGNY



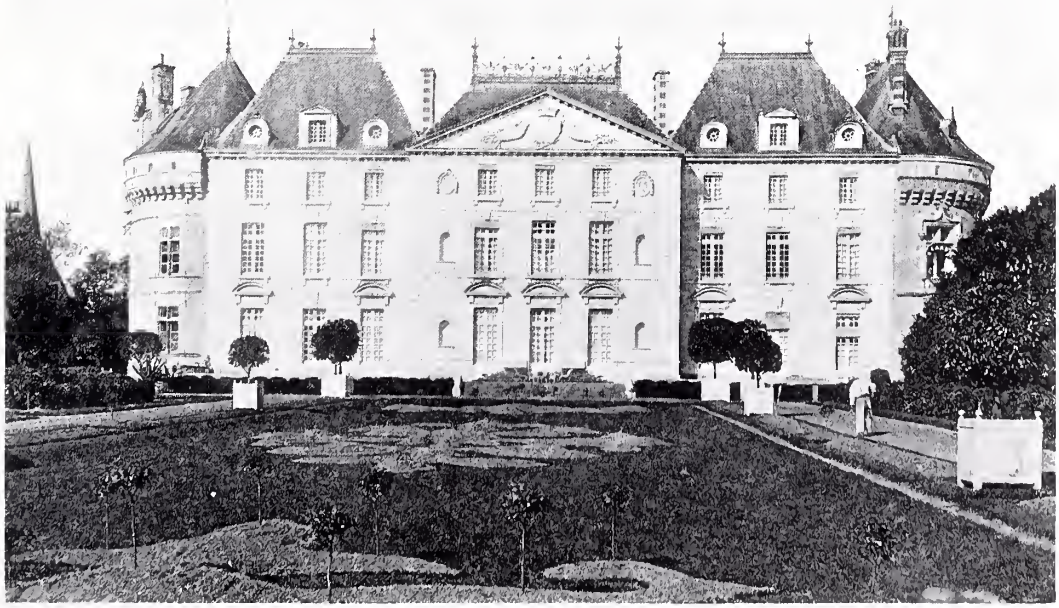
LISIEUX—BEUVILLERS—OLD MANOR HOUSE



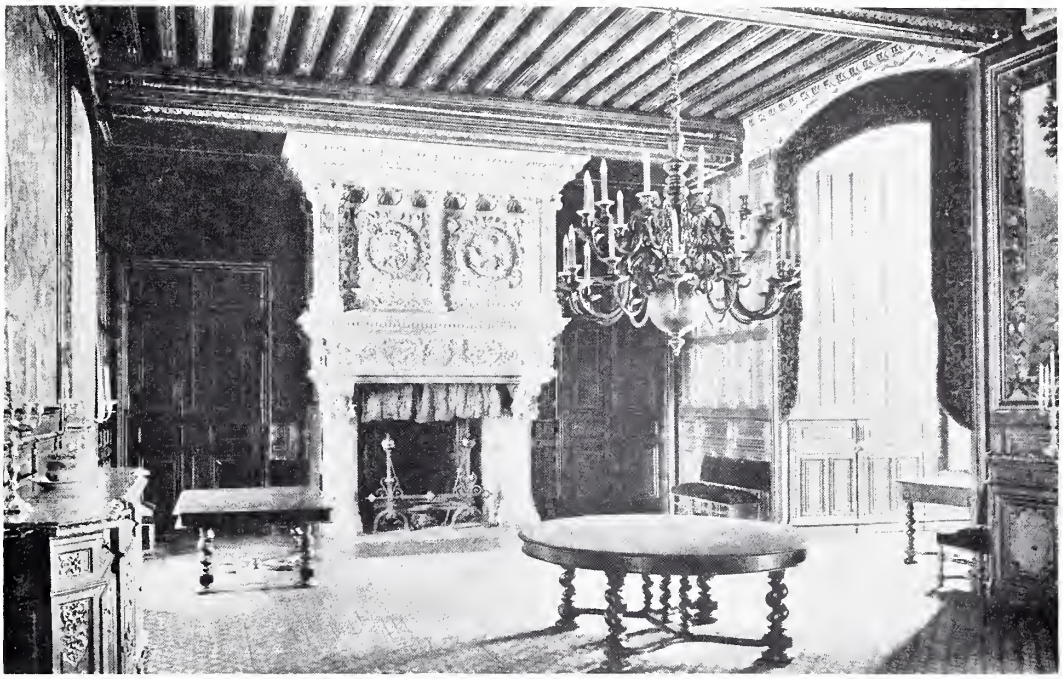
HOULGATE—CHALET DU LENATEUR

Photo by Harold Field Kellogg, Jr.

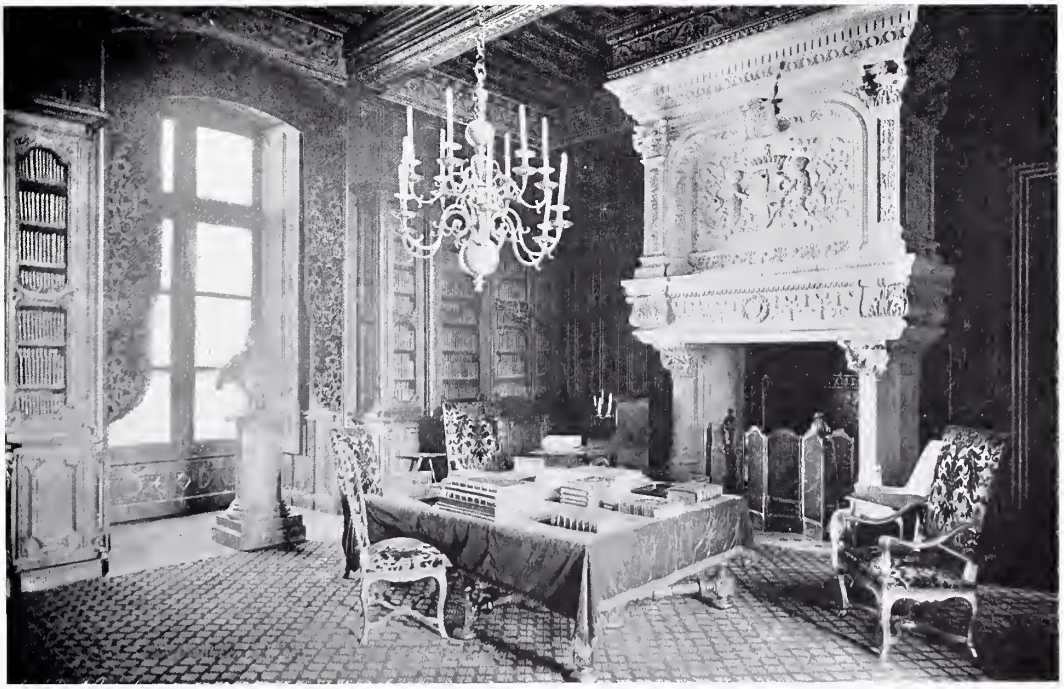
CHATEAU DE LANGEVINIERE



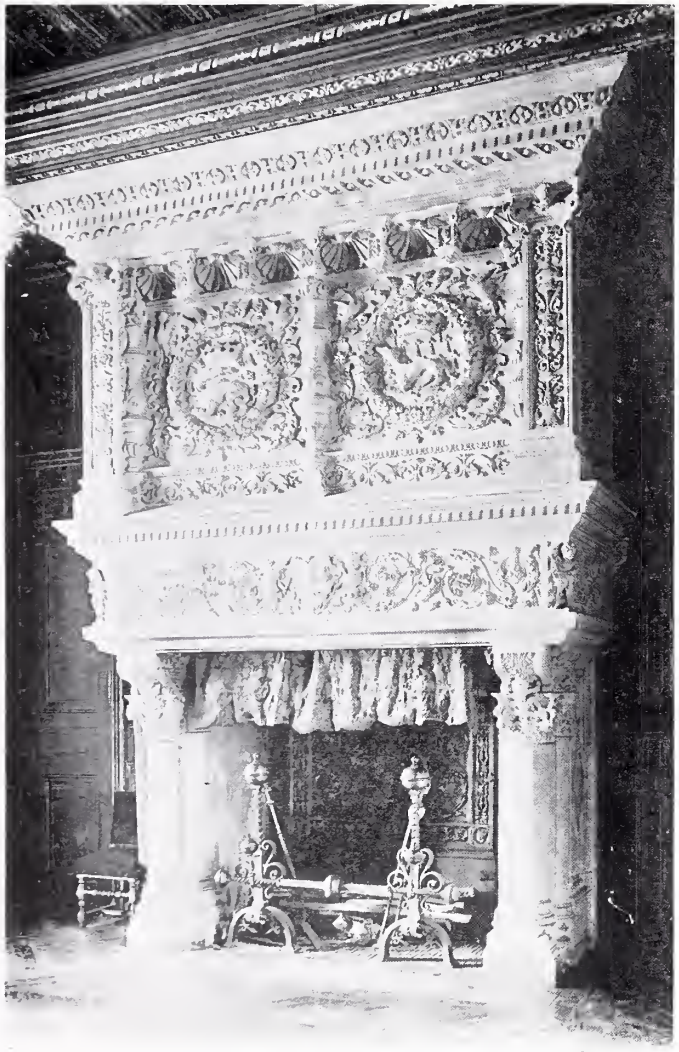
CHATEAU DE LUDE—EAST VIEW



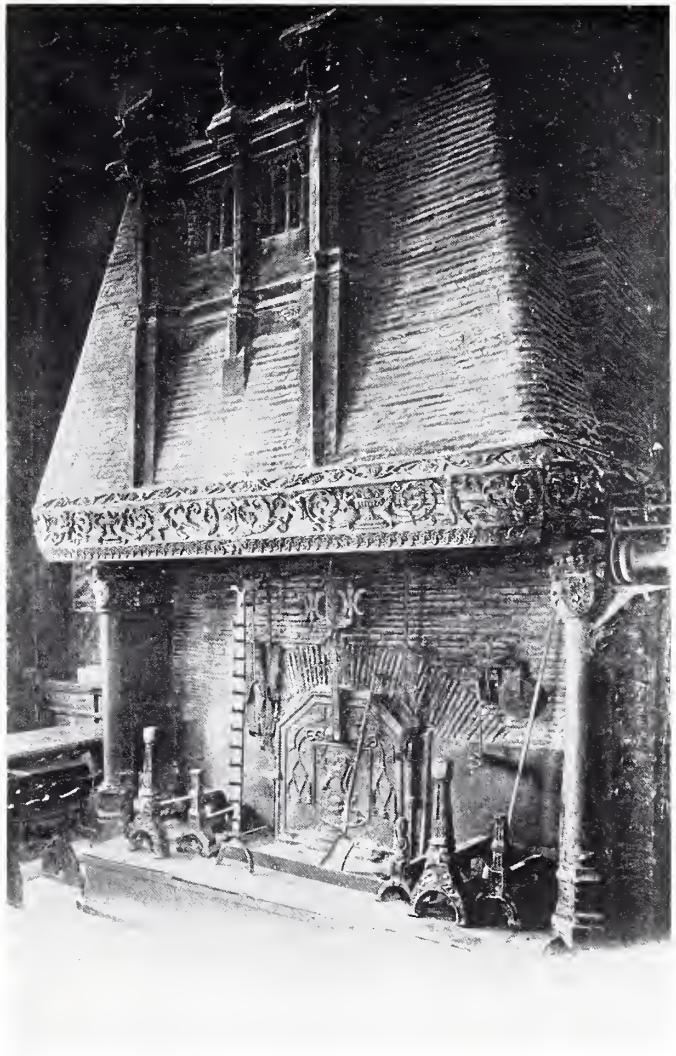
CHATEAU DE LUDE—THE DINING ROOM



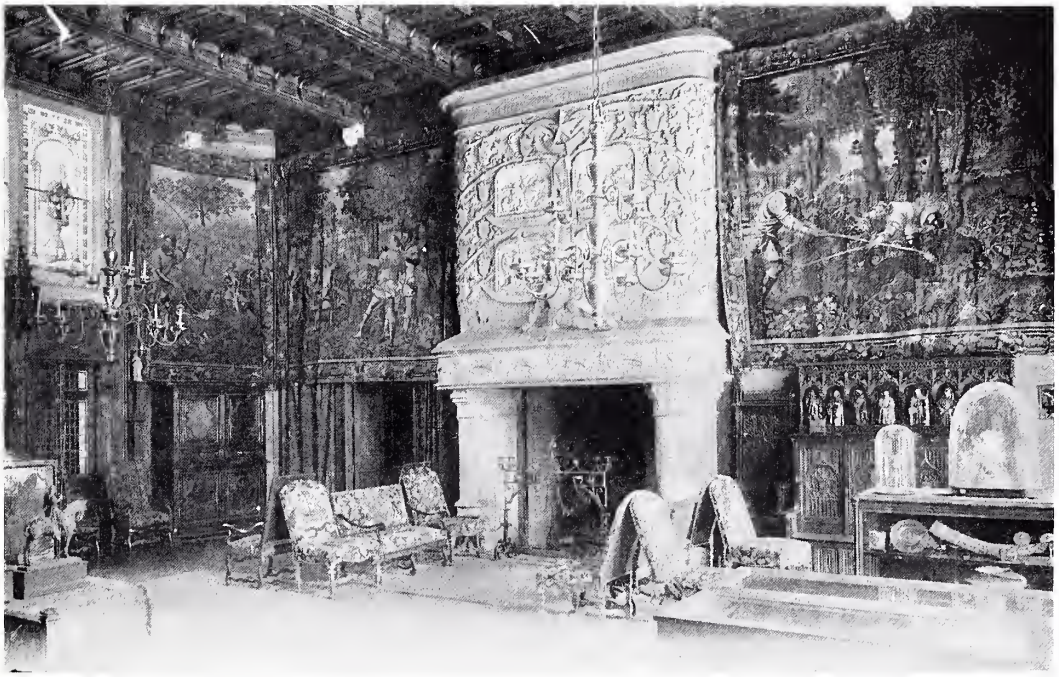
CHATEAU DE LUDE—THE LIBRARY



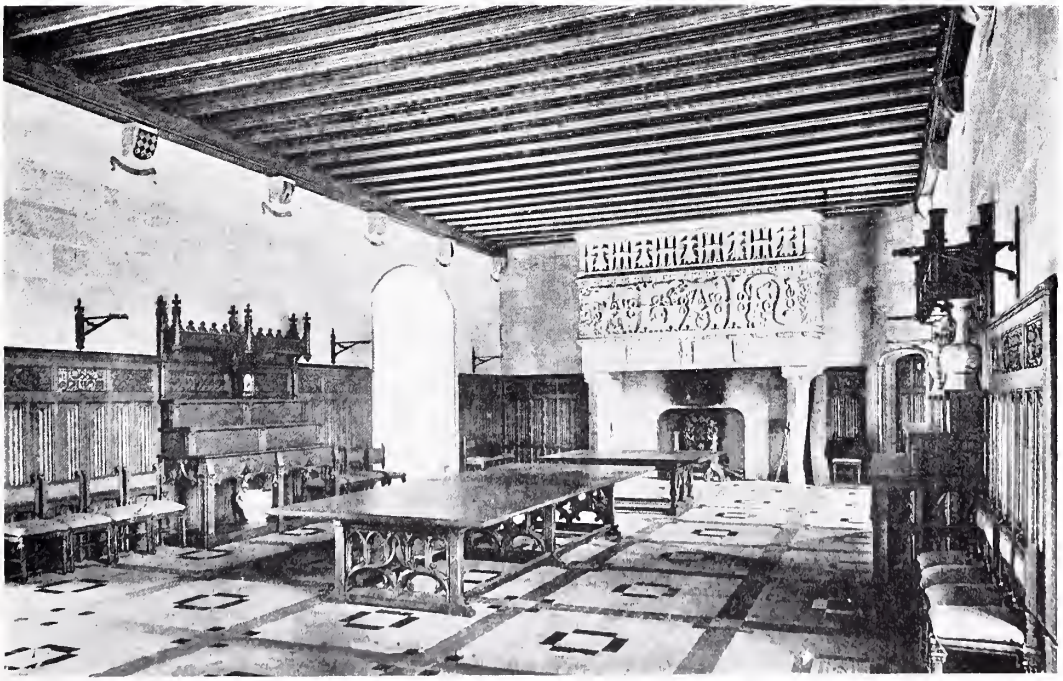
THE CHATEAU DE LUDE—FIREPLACE
IN THE DINING ROOM



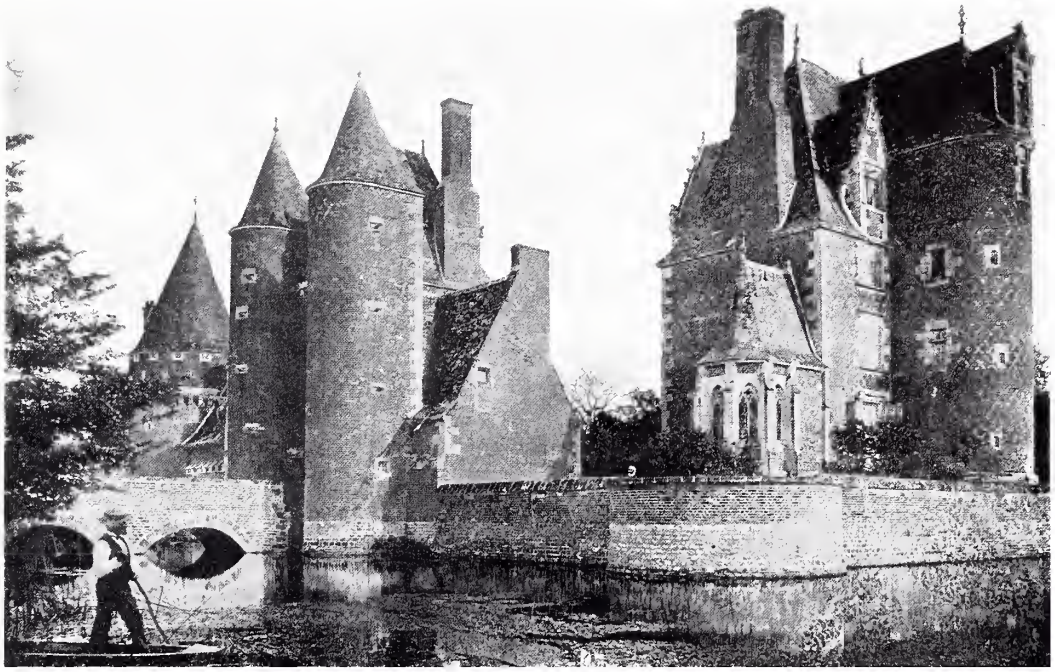
LE GRAND ANDELY—FIREPLACE IN THE
HOTEL DU GRAND CERF (16TH CENTURY)



CHATEAU DE KERIOLET—THE DRAWING ROOM



CHATEAU DE JOSSELIN—THE DINING ROOM

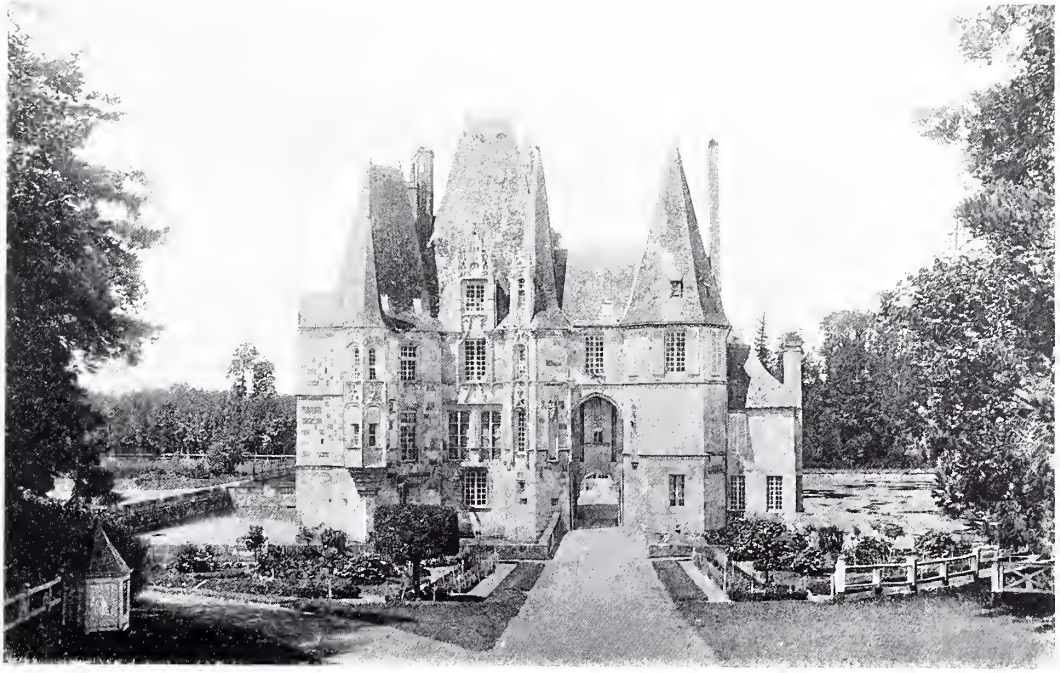


LASSAY—THE CHATEAU DU MOULIN

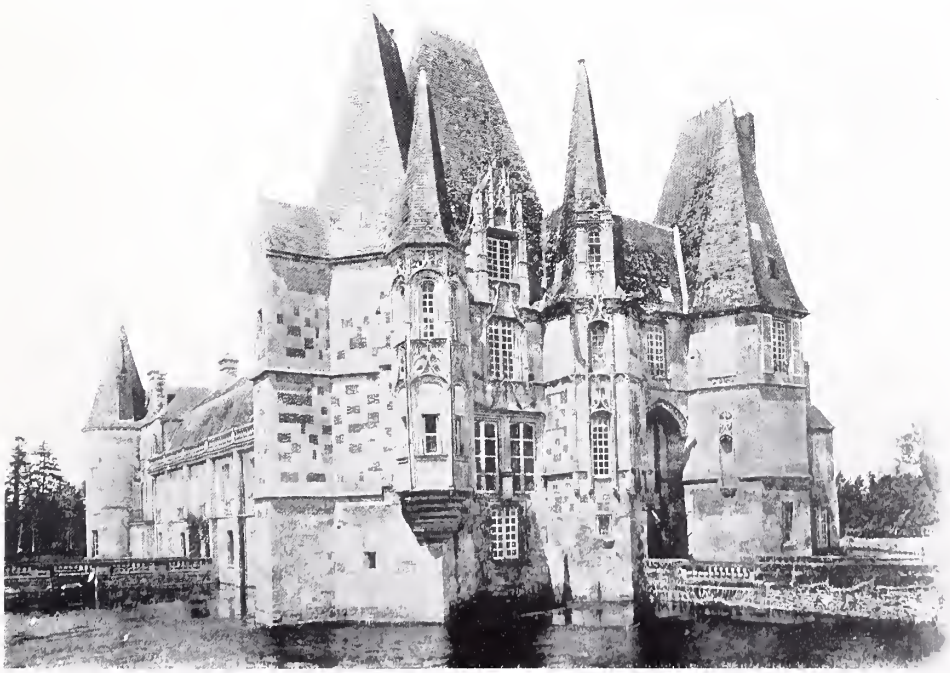
MEILLANT—THE CHATEAU

FALAISE—A HOUSE OF THE 16TH CENTURY IN THE ANTE VALLEY

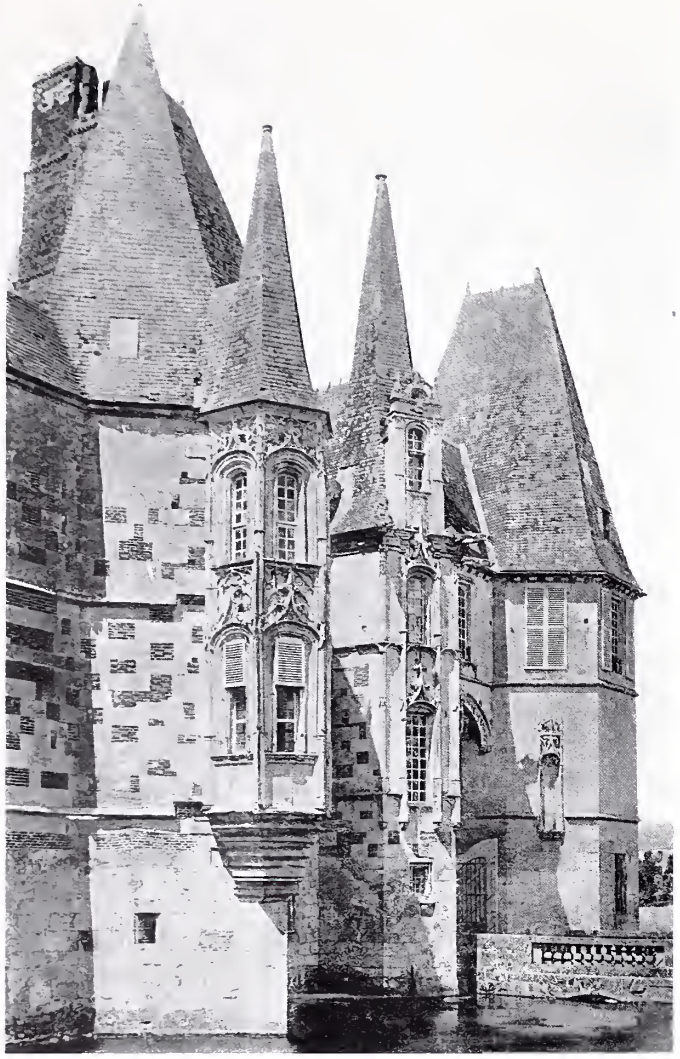
LAVAL—COURT VIEW OF THE CHATEAU



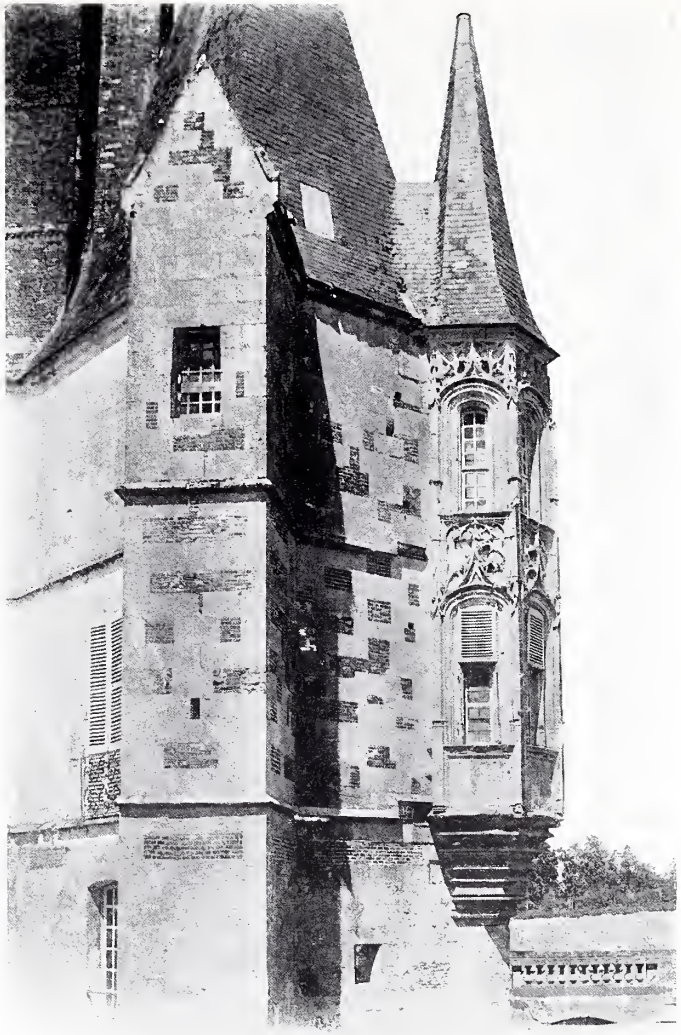
MONTREE—THE CHATEAU D'O



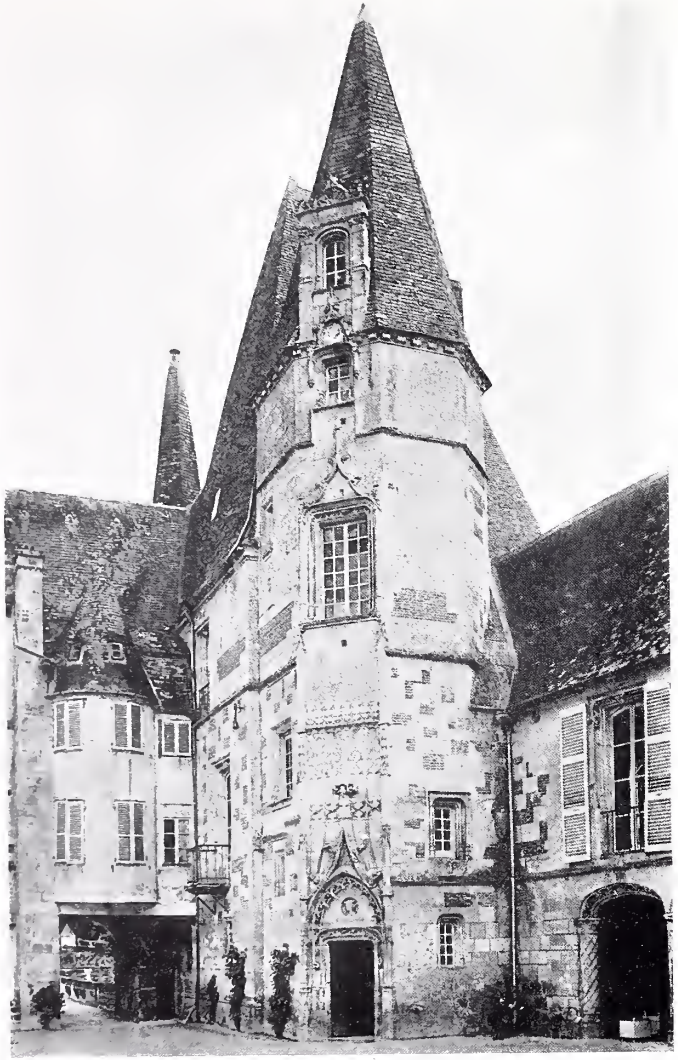
MONTREE—THE CHATEAU D'O



MONTREE—CHATEAU D'O
16TH CENTURY—THE TOWERS

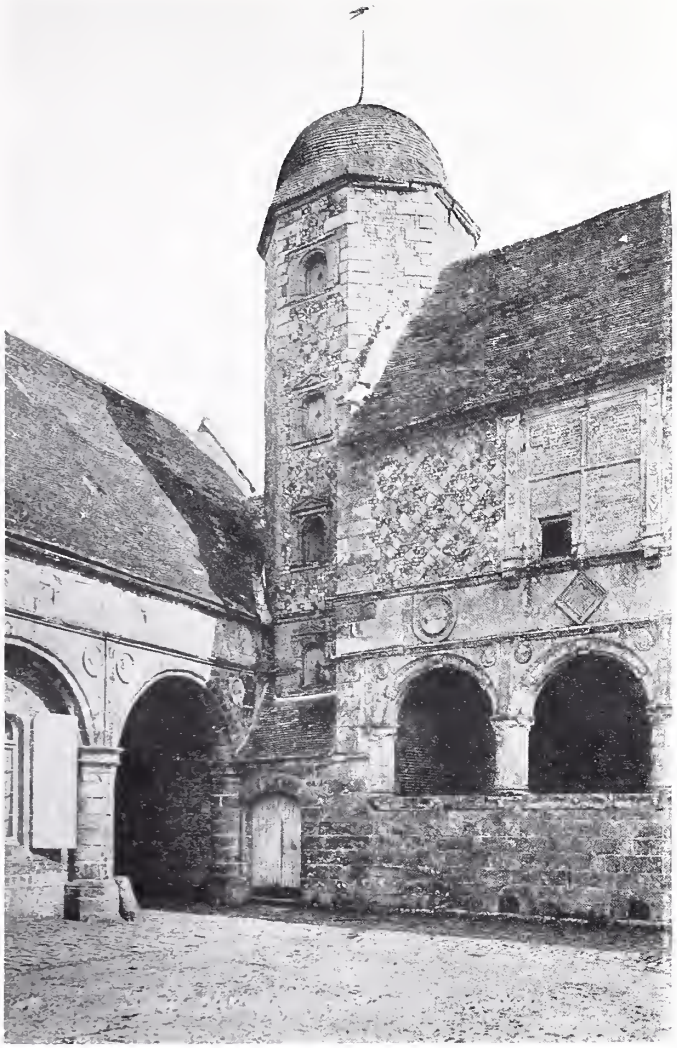


MONTREE—CHATEAU D'O
16TH CENTURY—DETAIL

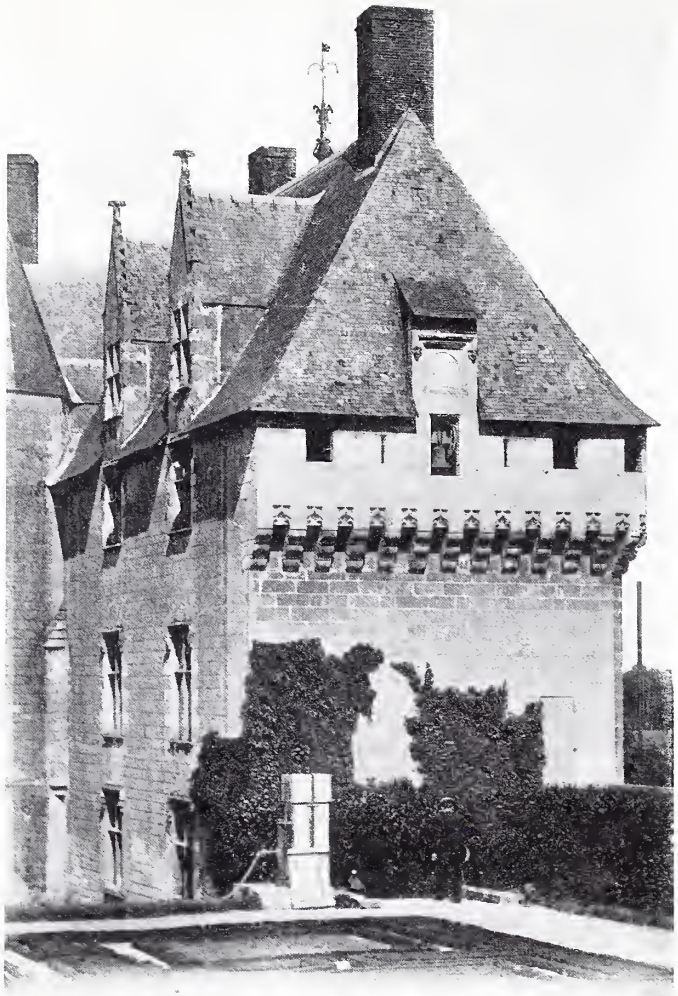


MONTREE—CHATEAU D'O—COURT VIEW

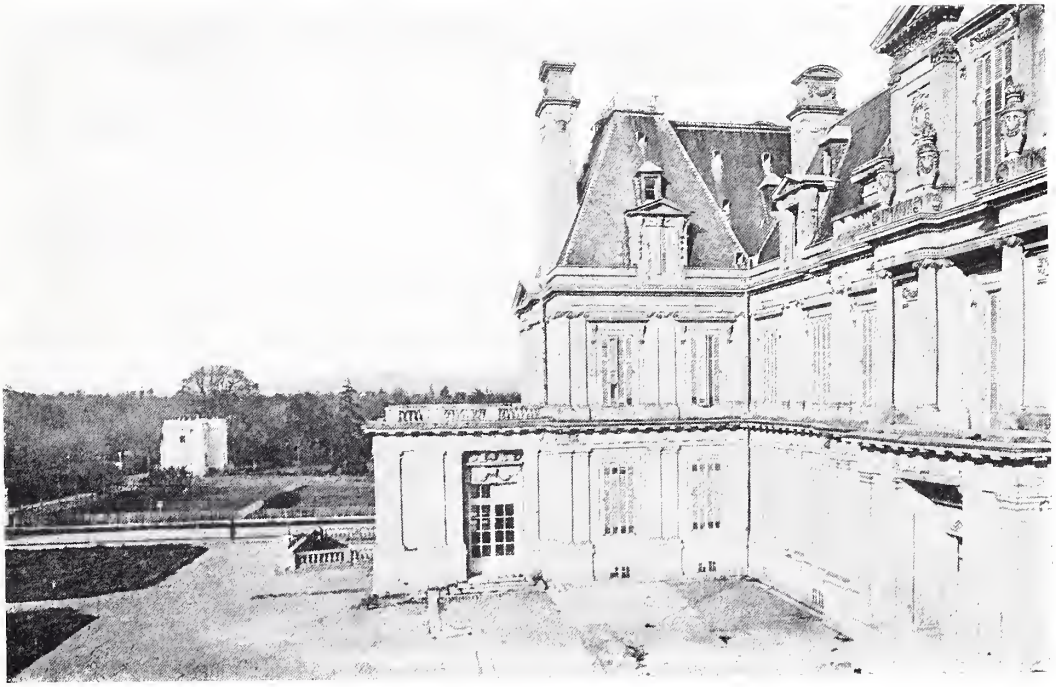
CHATEAU DE CHENANCEAUX
THE TOWER AND GARDEN WALK



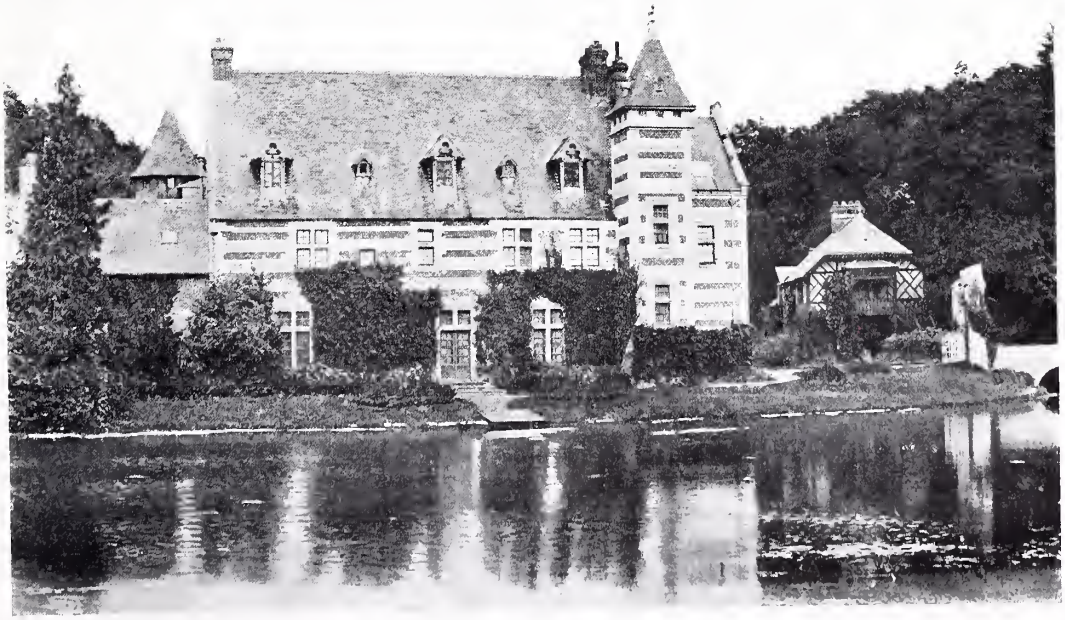
MANOIR D'ANGO—TOWER OF AN OLD MANOR HOUSE



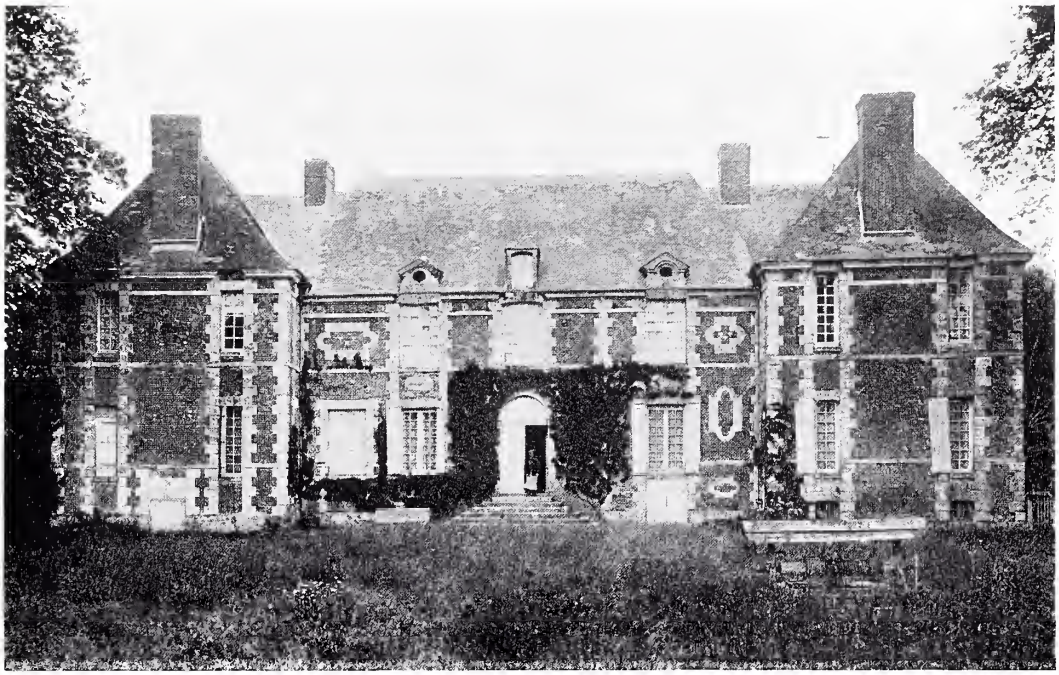
LANGEAIS—THE CHATEAU



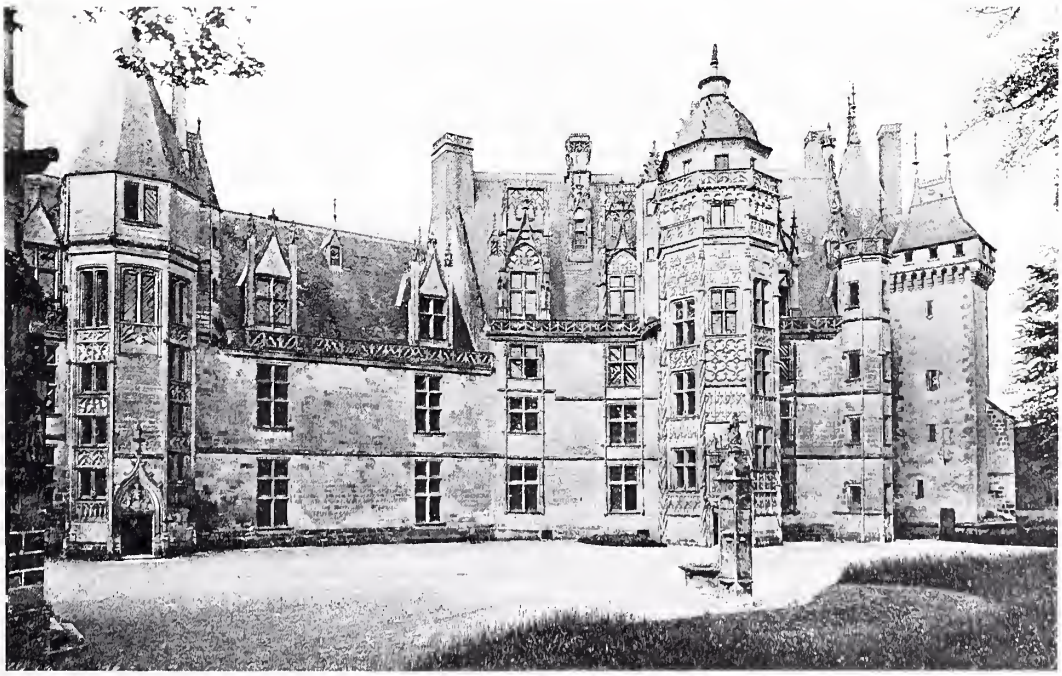
MAISONS LAFFITTE—THE CHATEAU—NORTH VIEW



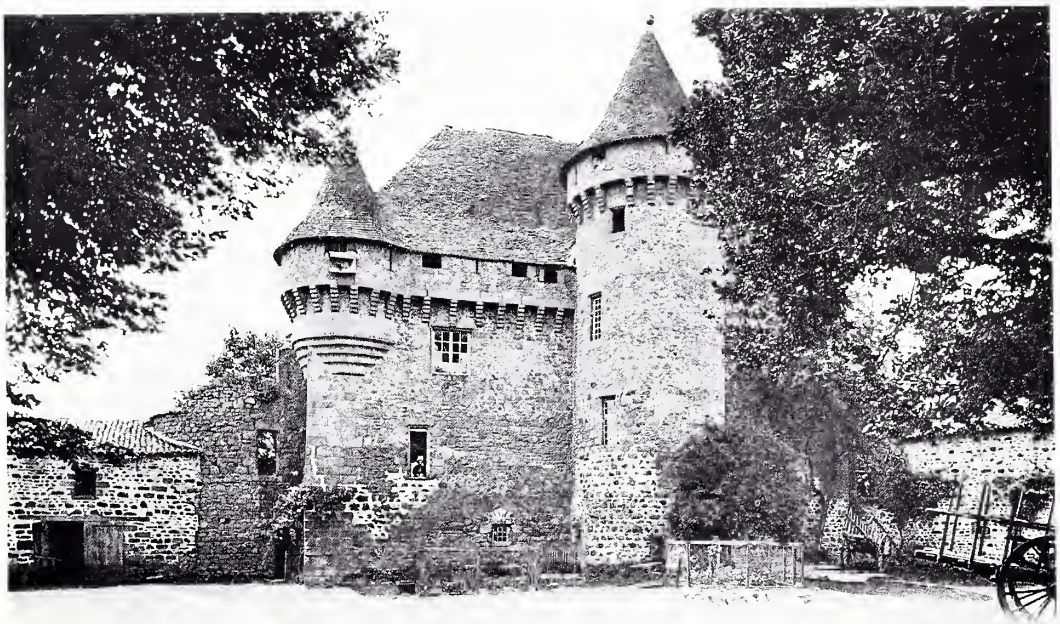
MIRVILLE—(SEINE-INFERIEURE) THE CHATEAU



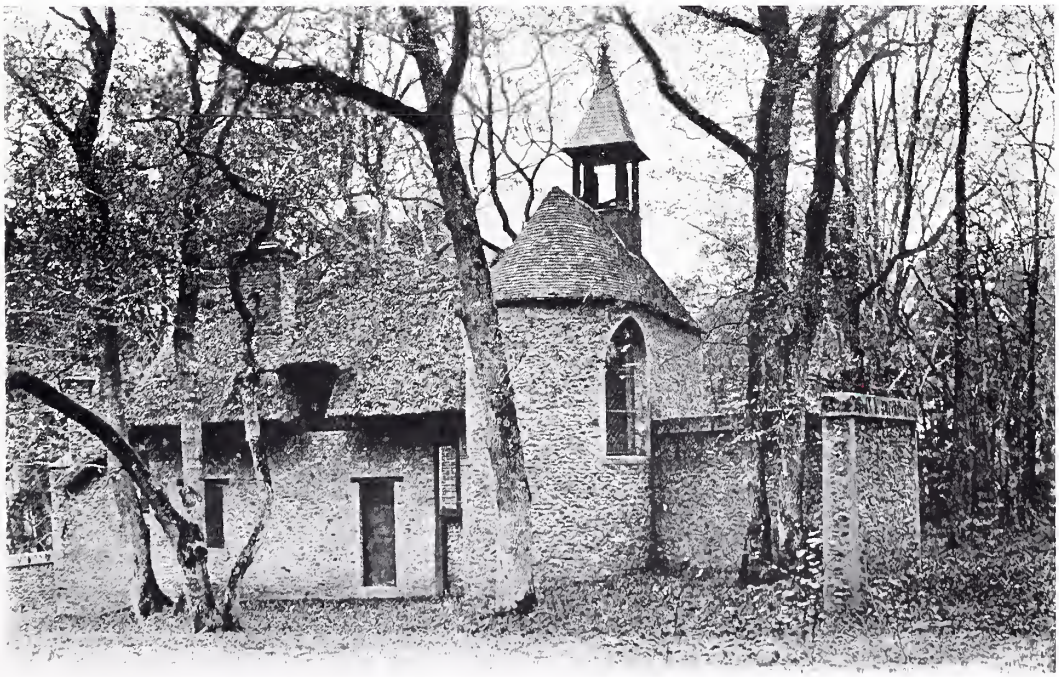
LE PIN (CALVADES) THE CHATEAU DU PIN



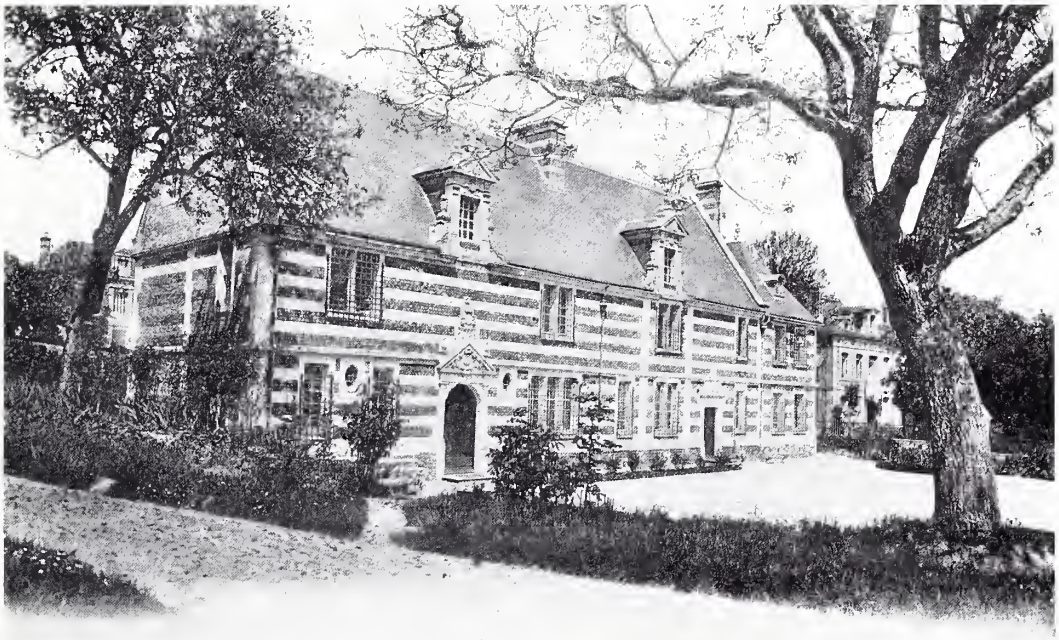
THE CHATEAU DE MEILLANT—EAST VIEW



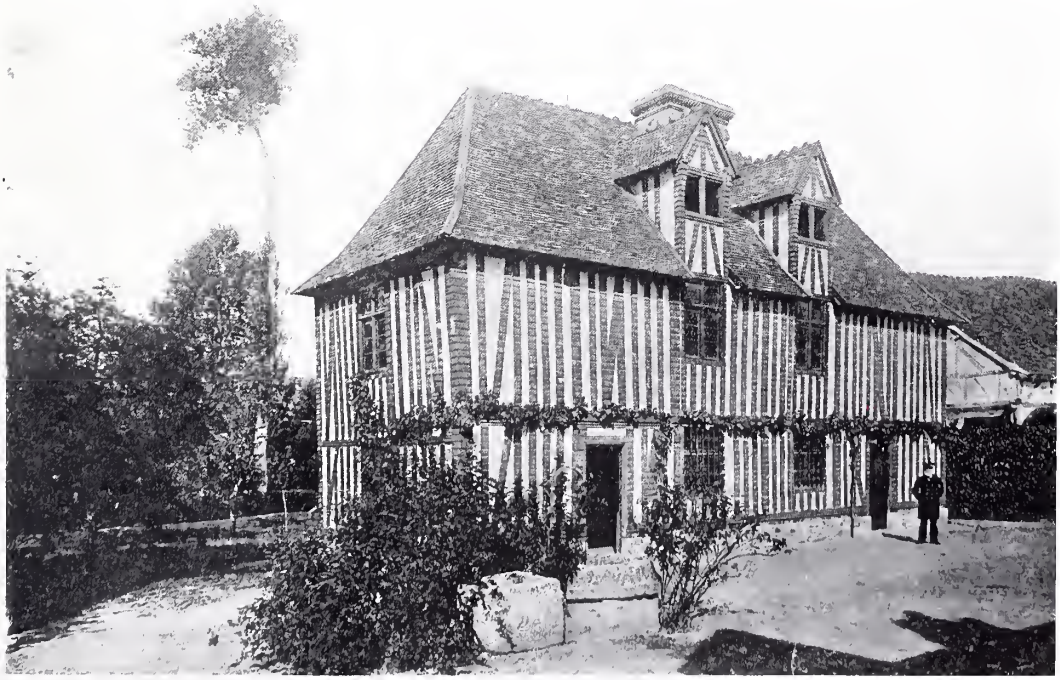
PONTARION (CREUSE) THE CHATEAU



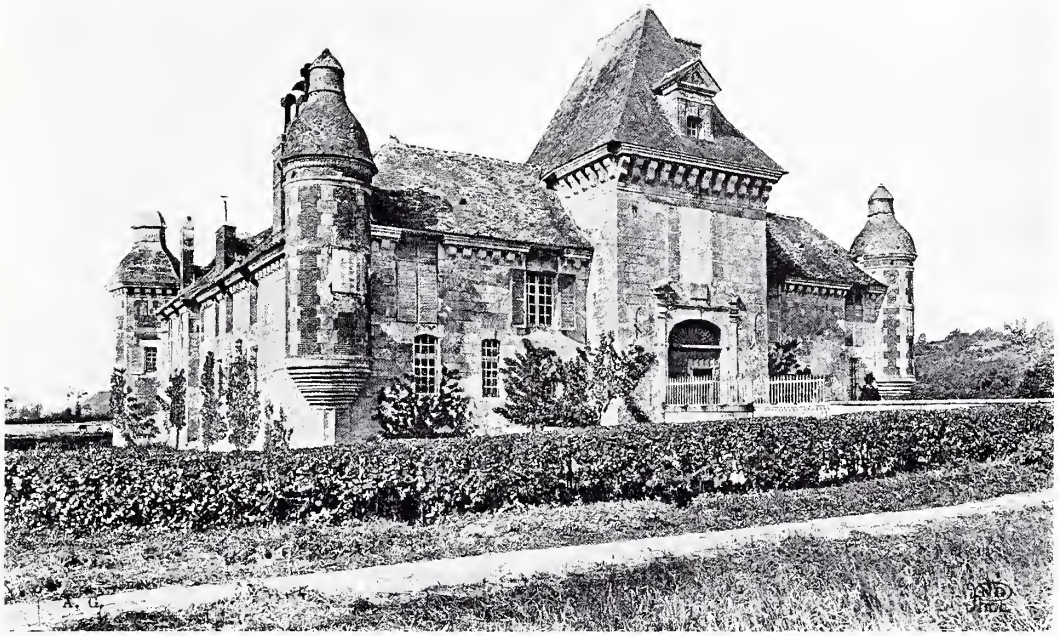
RAMBOUILLET—THE HERMITAGE IN THE PARK



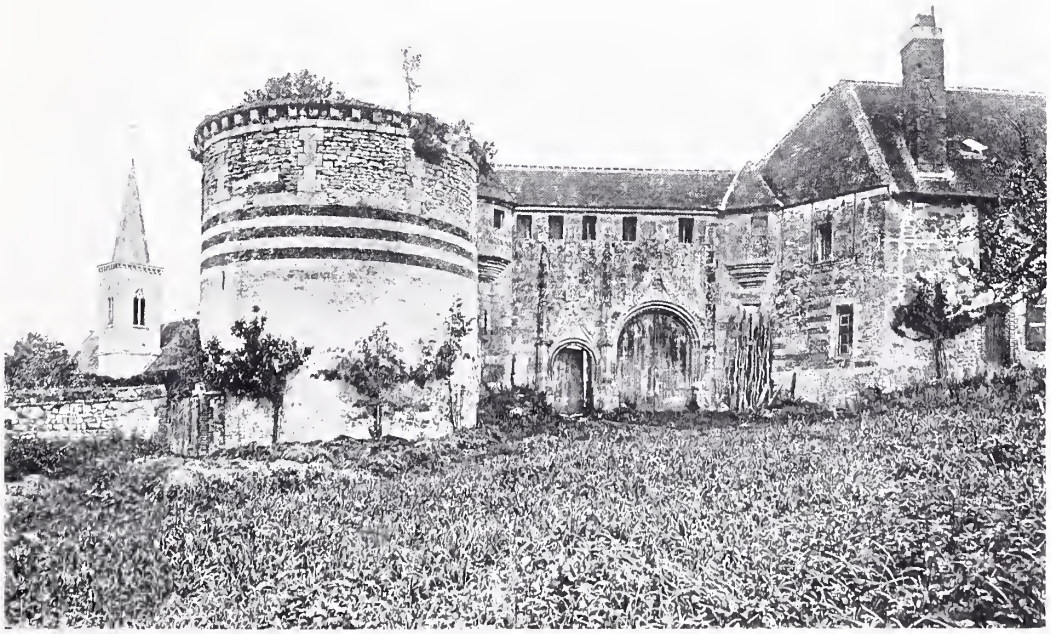
ROLLEVILLE (SEINE-INFERIEURE)—MANOR HOUSE



PETIT-COURONNE—THE HOUSE OF PIERRE CORNEILLE

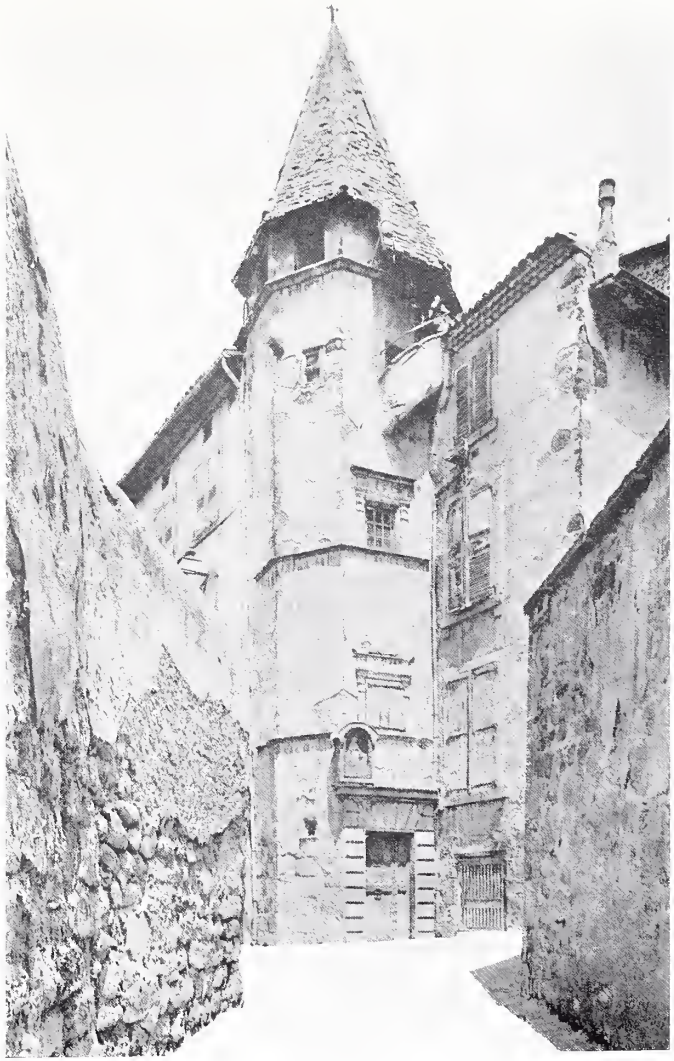


MESNIL-GUILLAUME—THE CHATEAU

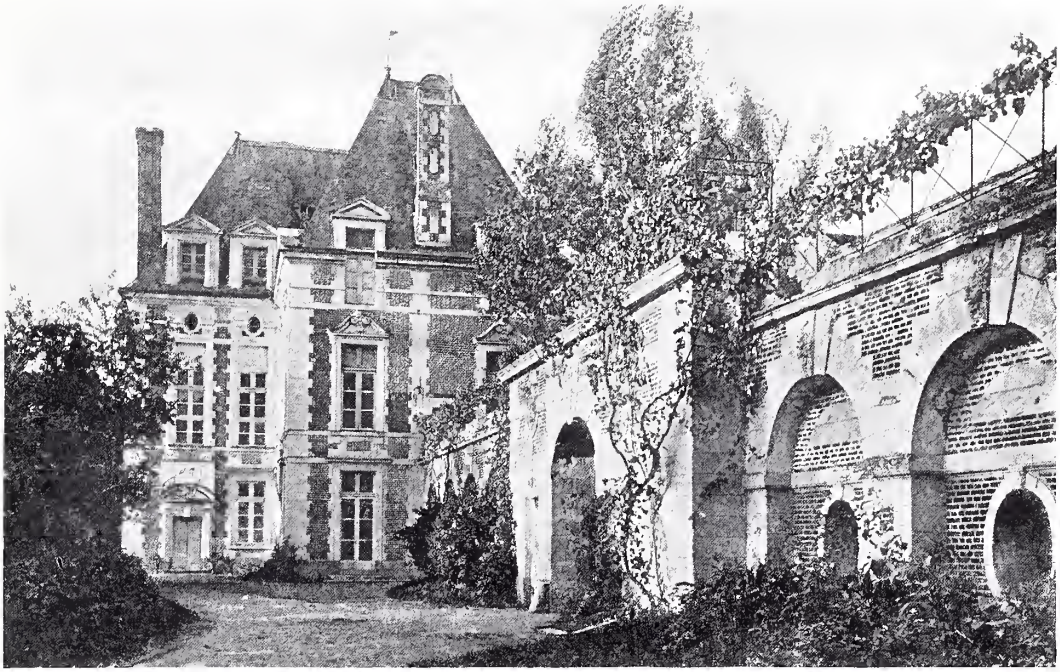


LA HOUBLONNIERE—THE CHATEAU—16TH CENTURY

SEINE INFERIEURE—MANOR HOUSE OF THE 16TH CENTURY

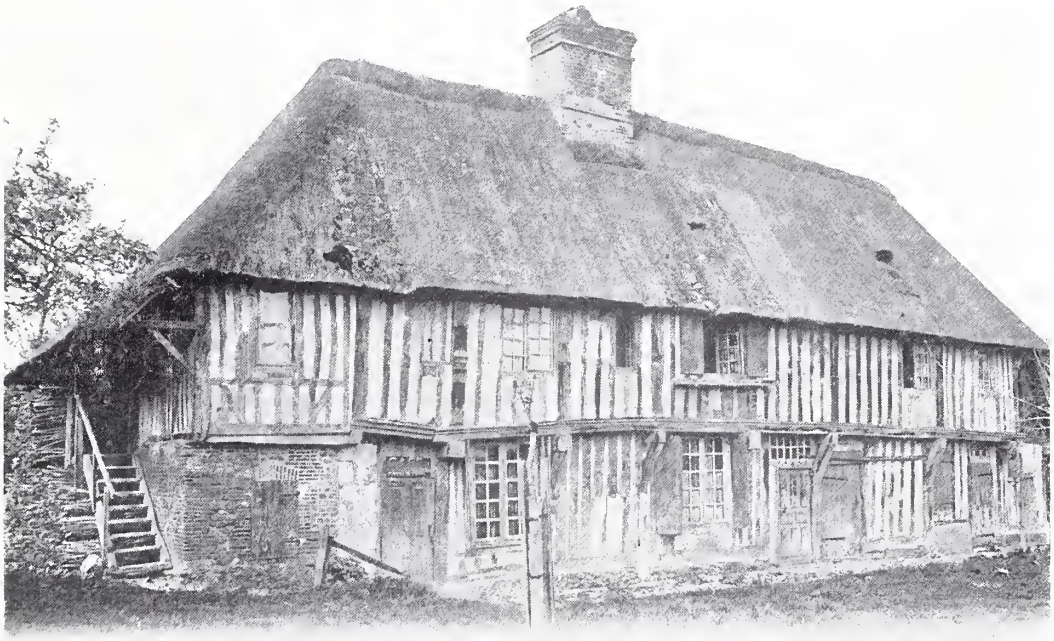


LE PUY—OLD HOUSE IN THE RUE DU PRAT DU LOUP



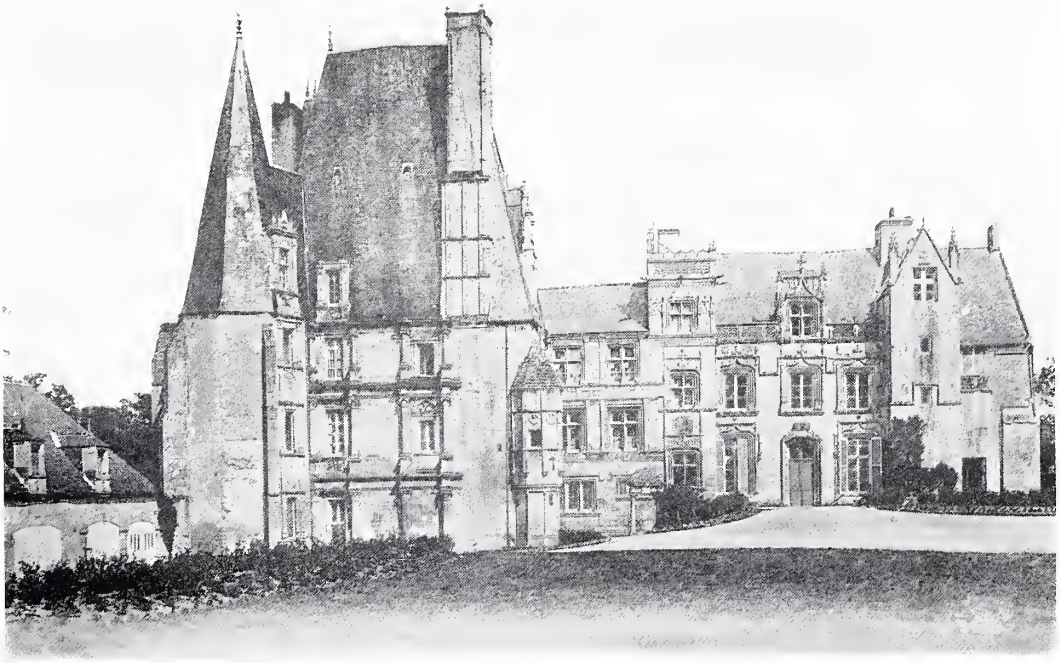
SELLES-SUR-CHER—THE CHATEAU

SELLES-SUR-CHER—ENTRANCE TO CHATEAU

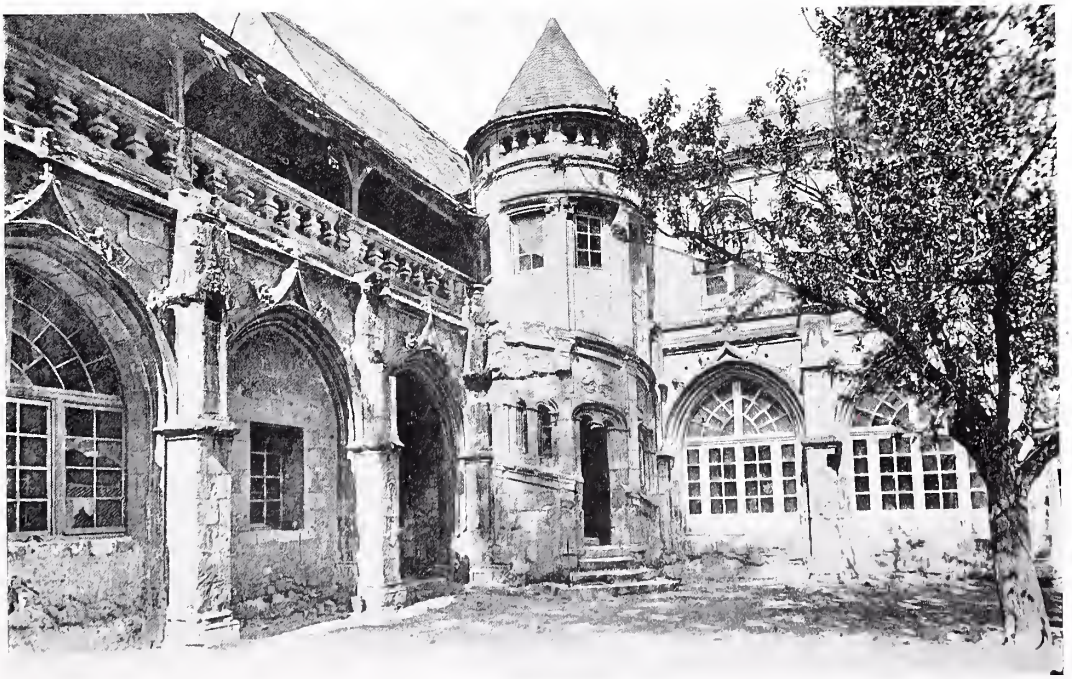


SAINT-PIERRE-DE-CORMEILLES—AN OLD NORMAN FARM HOUSE

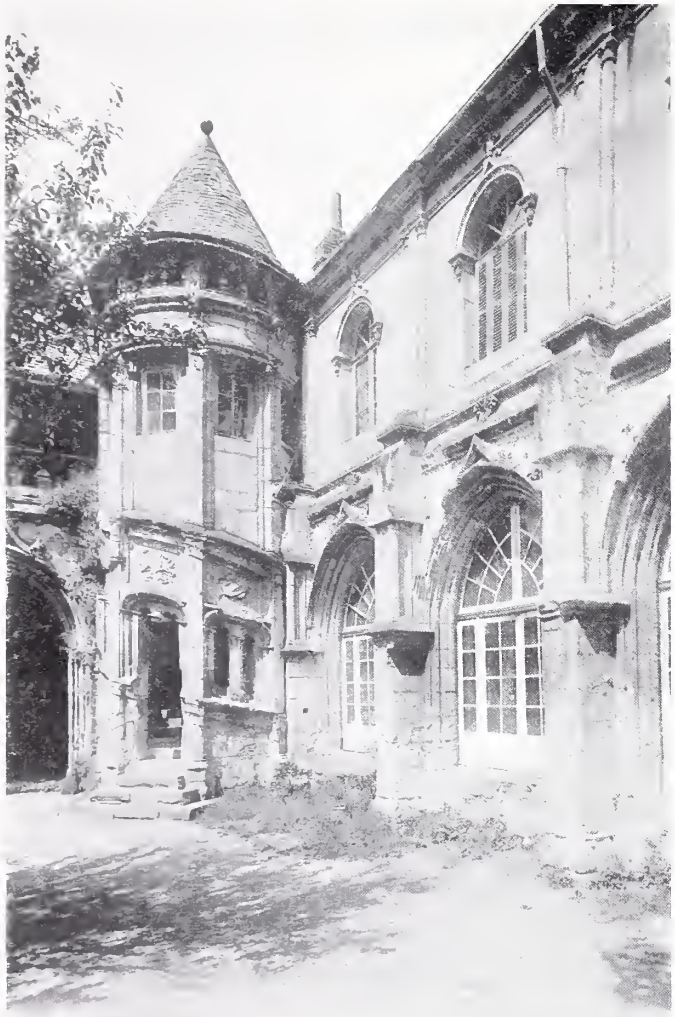
SEINE INFERIEURE—A MANOR HOUSE OF THE 16TH CENTURY



FONTAINE-HENRY—THE CHATEAU—16TH CENTURY

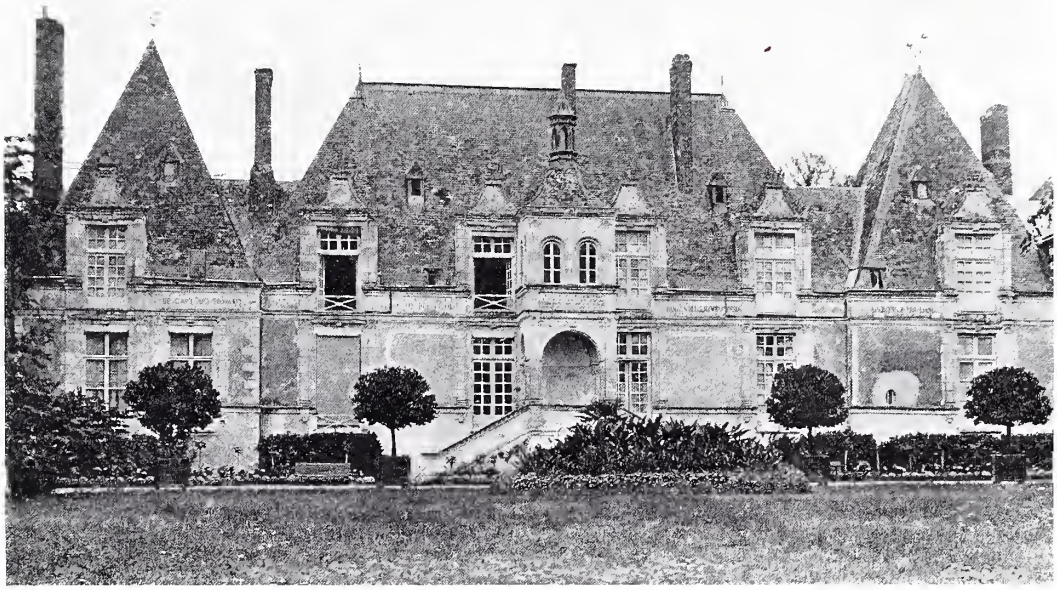


TOURS—THE CLOISTER DE LA PSALETTE
(15TH AND 16TH CENTURY)

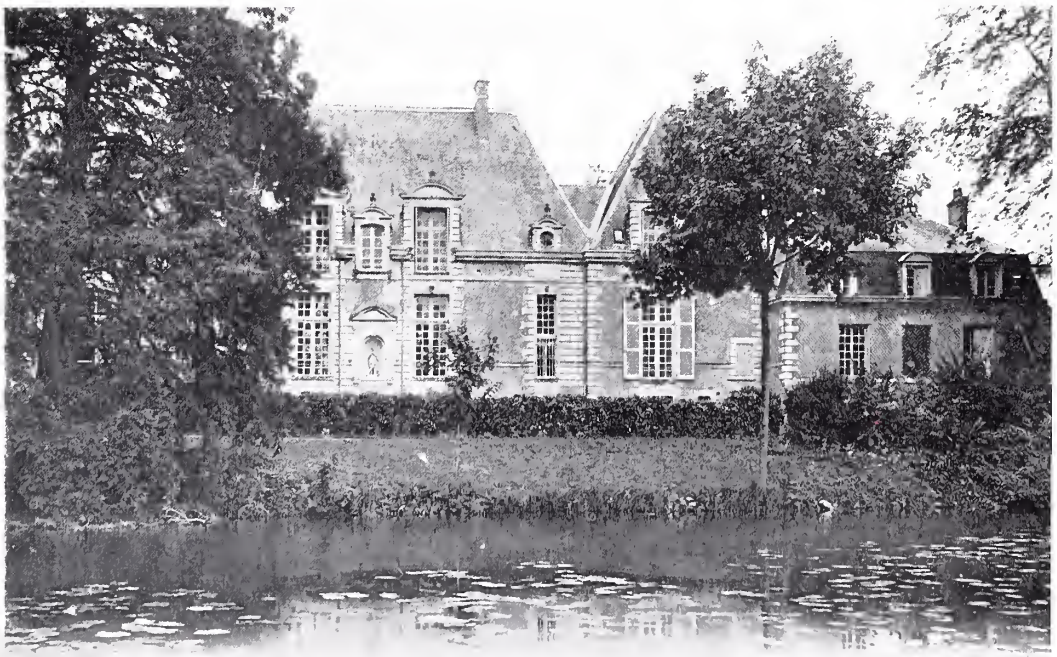


TOURS—THE CLOISTER DE LA PSALLETTE

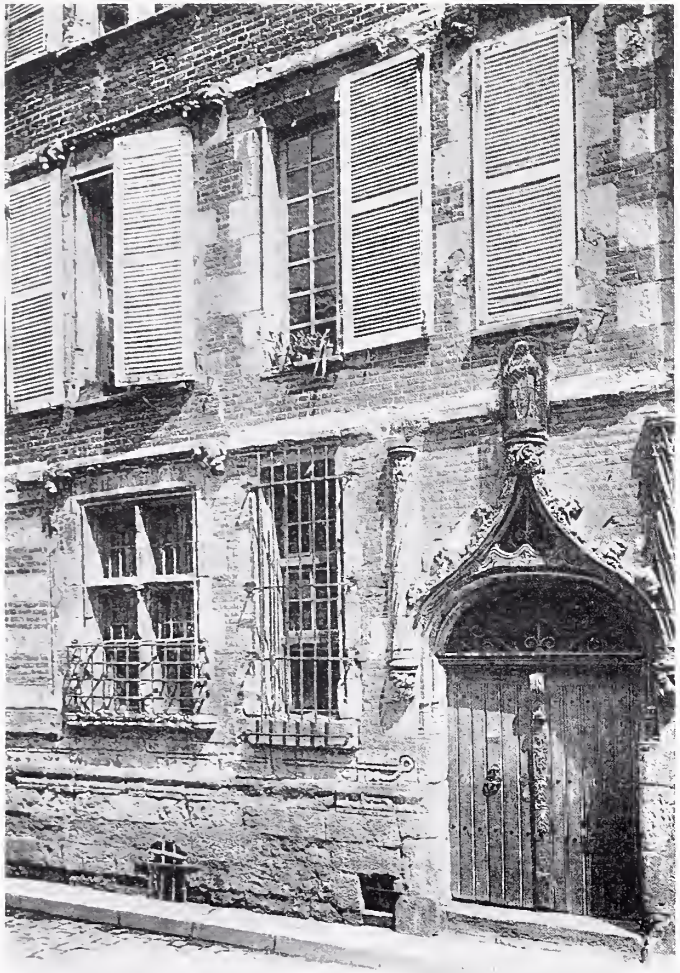
TOURS—THE CLOISTER DE LA PSALLETTE—STAIRCASE—DETAIL



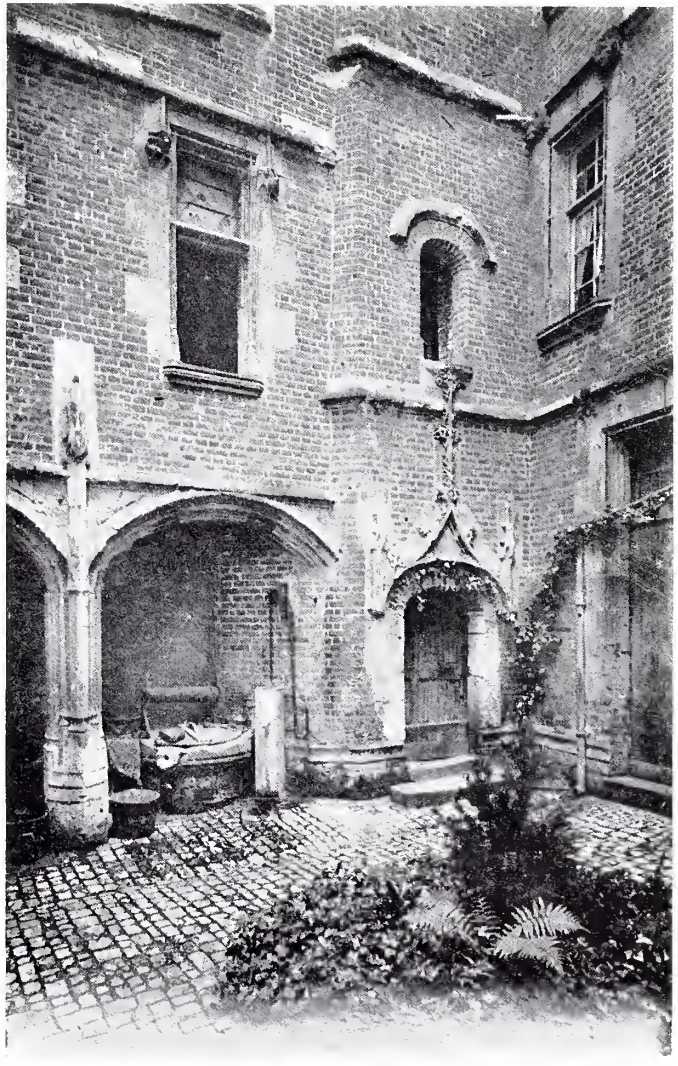
CHATEAU DE VILLESARIN—16TH CENTURY
SOUTH VIEW



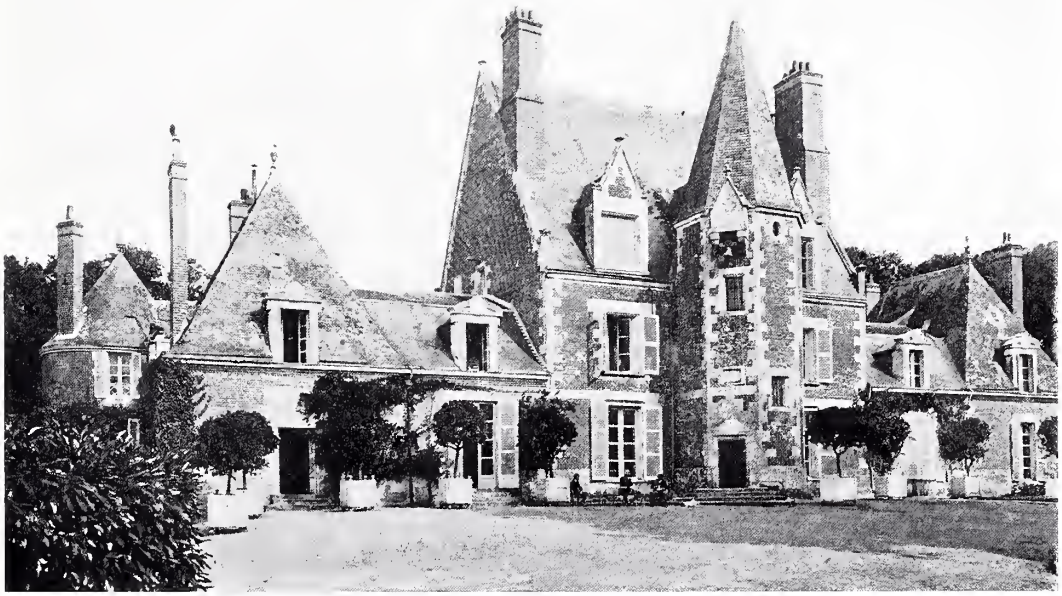
HUISSEAU-SUR-COSSON—THE CHATEAU DES GROT-
TEAUX—BUILT IN 1620 BY GUILLAUME RIBIER



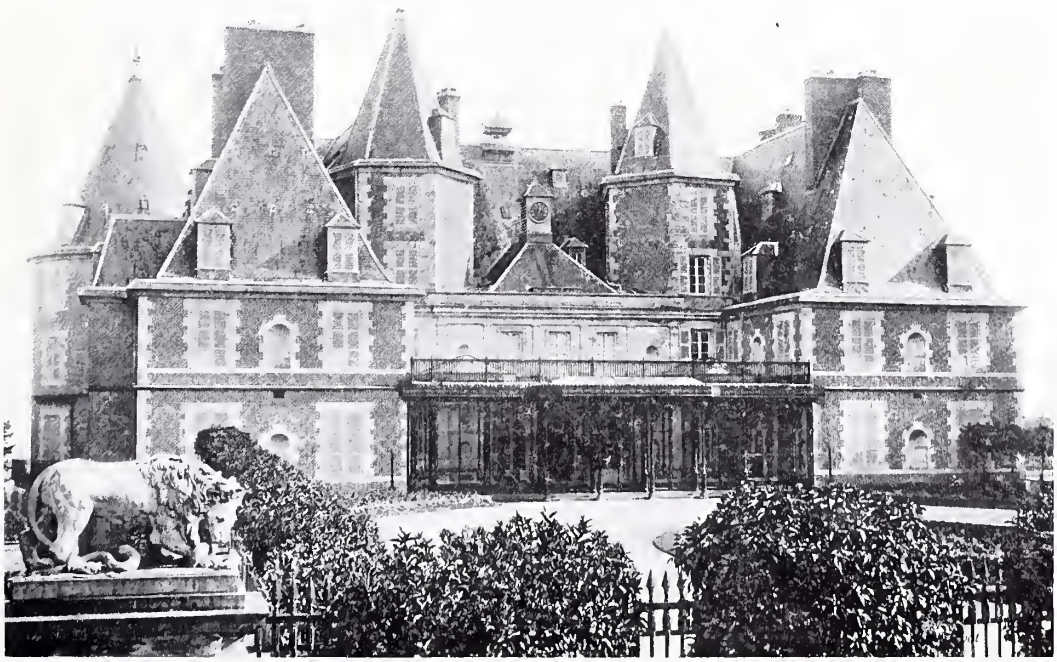
TOURS—OLD HOUSE CALLED "TRISTAN L'HERMITE"—ENTRANCE VIEW



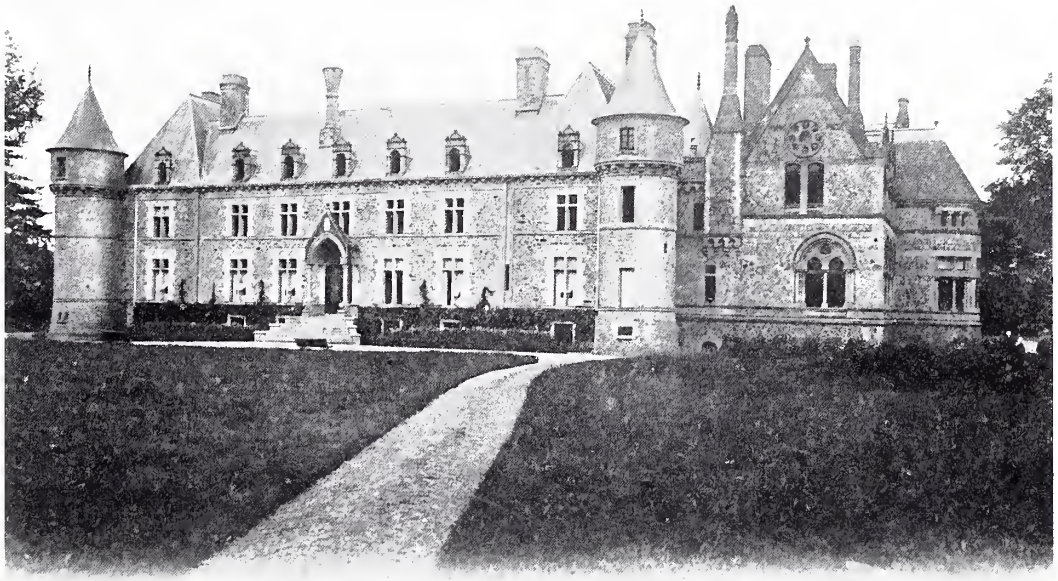
TOURS—THE HOUSE OF "TRISTAN L'HERMITE"—THE COURT



CHATEAU DE LA RAVINIERE

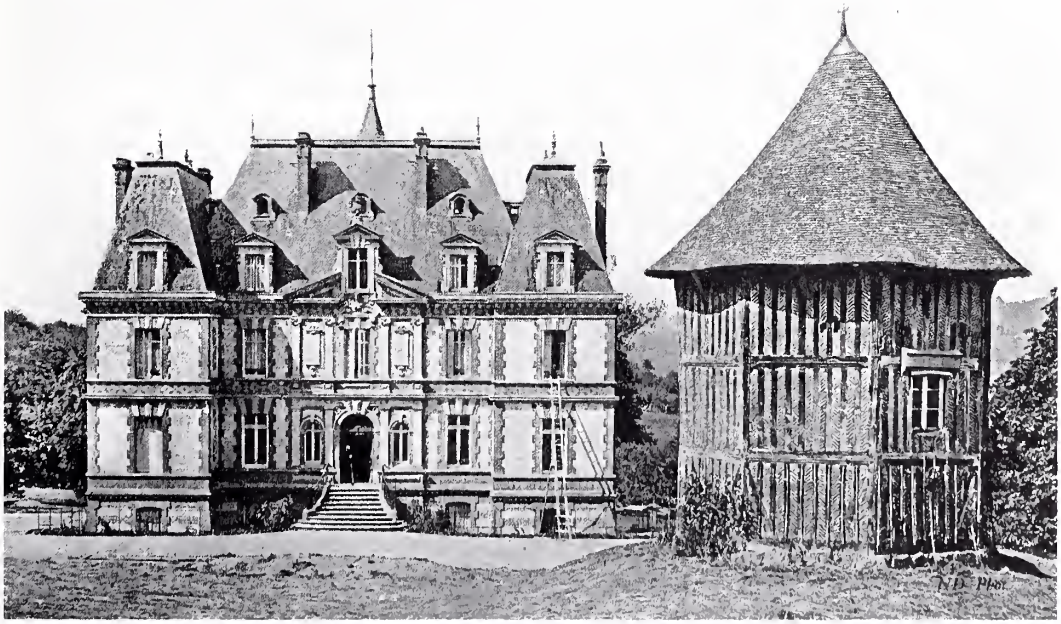


RANDAN—PUY-DE-DOME—THE CHATEAU



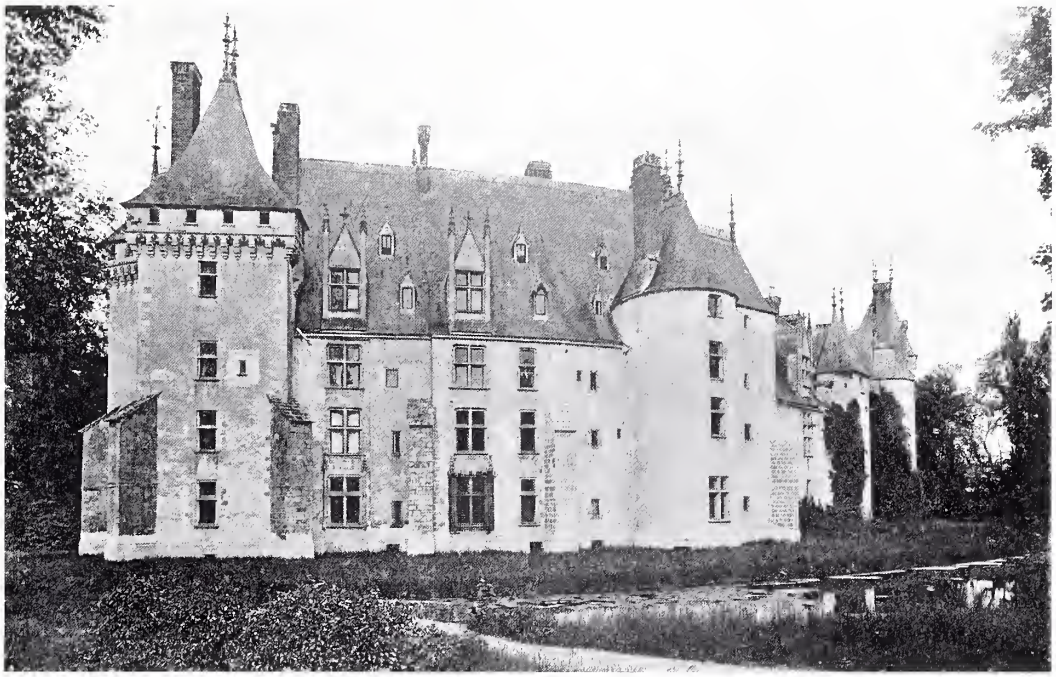
MARTINVAST—THE CHATEAU

Photo by Harold Field Kellogg, Jr.

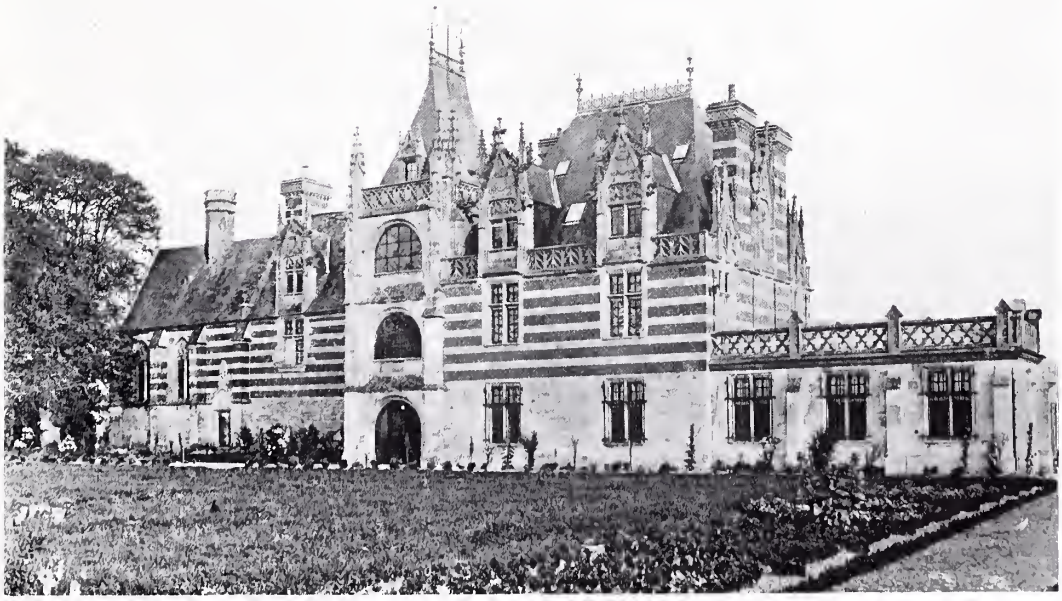


NOTRE-DAME-DE-COURSON—THE CHATEAU DE BELLEAU

Photo by Harold Field Kellogg, Jr.



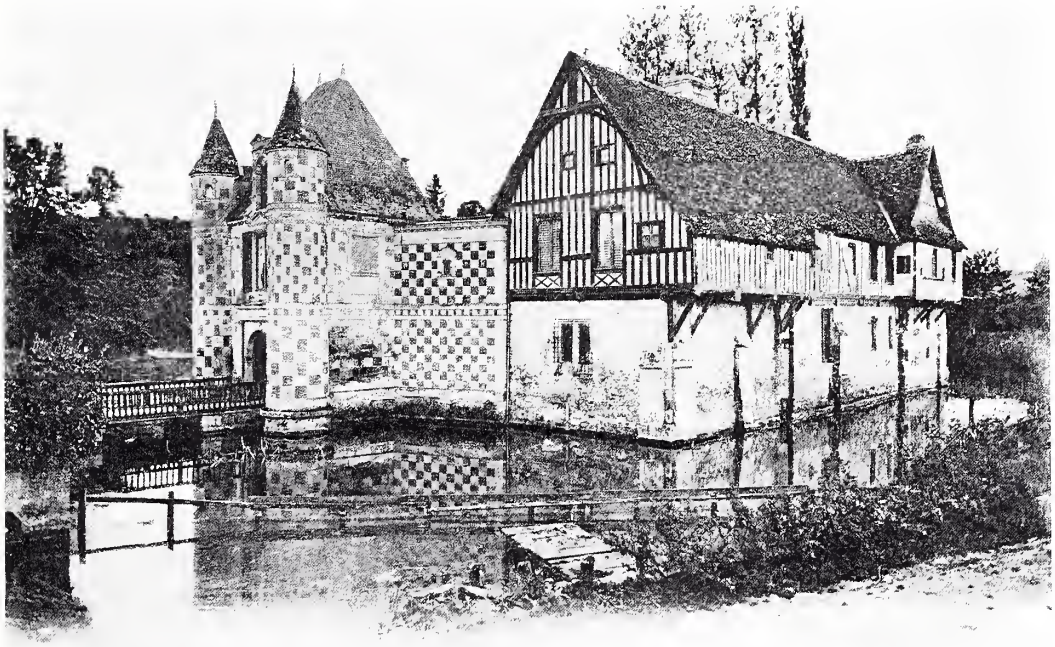
MEILLANT—THE CHATEAU



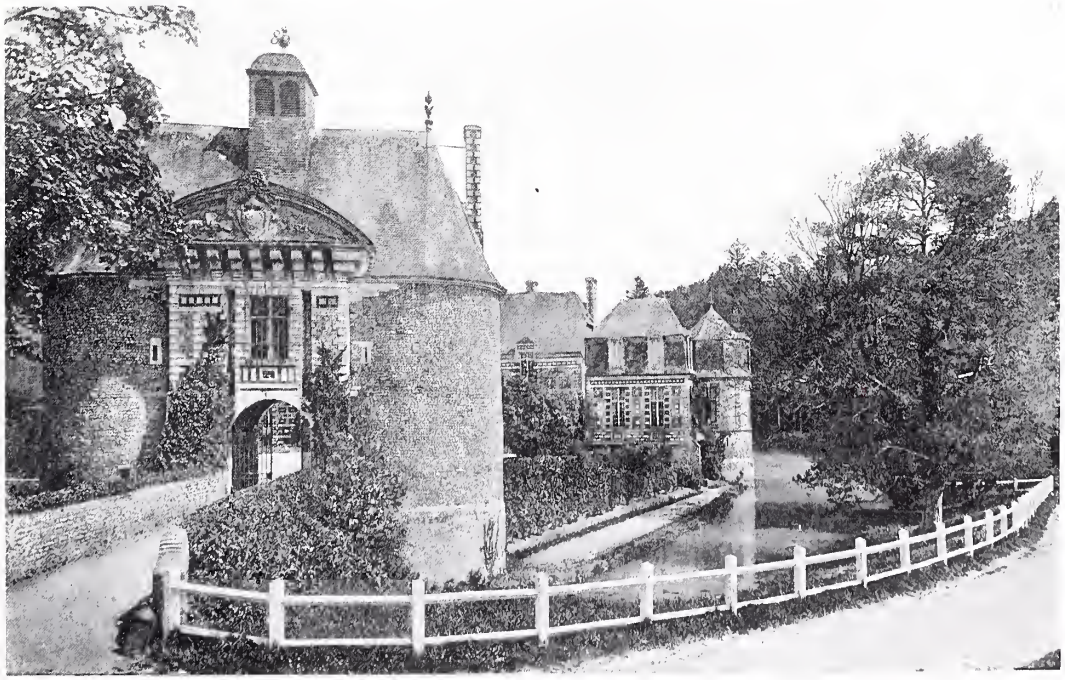
SAINTE-MAURICE-D'ETELAN—THE CHATEAU
15TH CENTURY

LANGEAIS—A DOORWAY

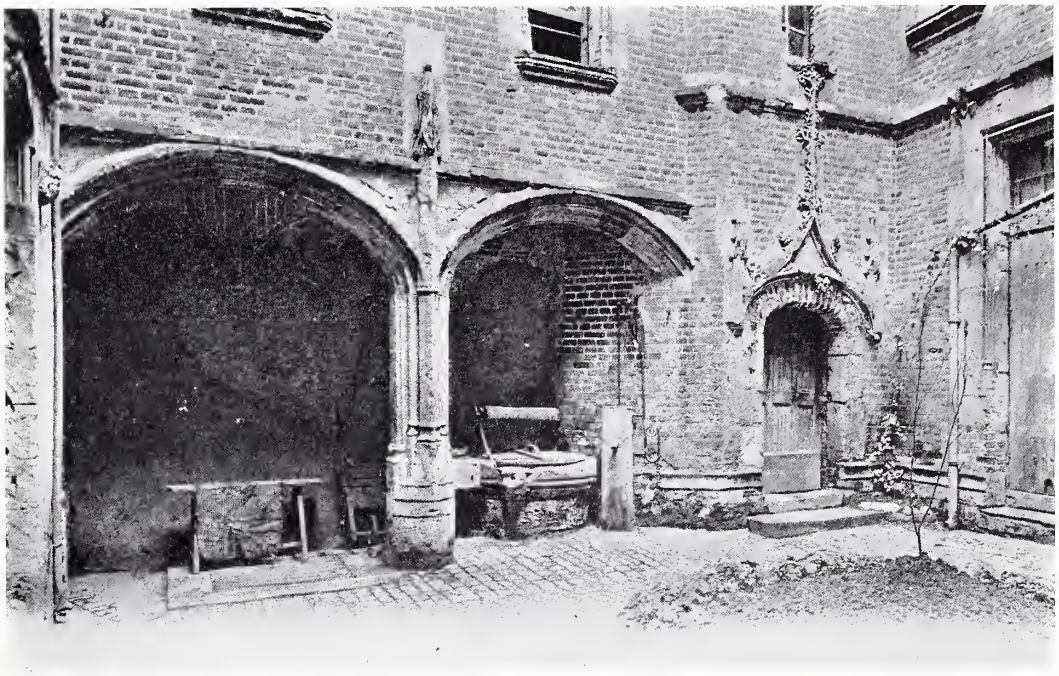
CHATEAU THIERRY—THE RENAISSANCE STAIRCASE



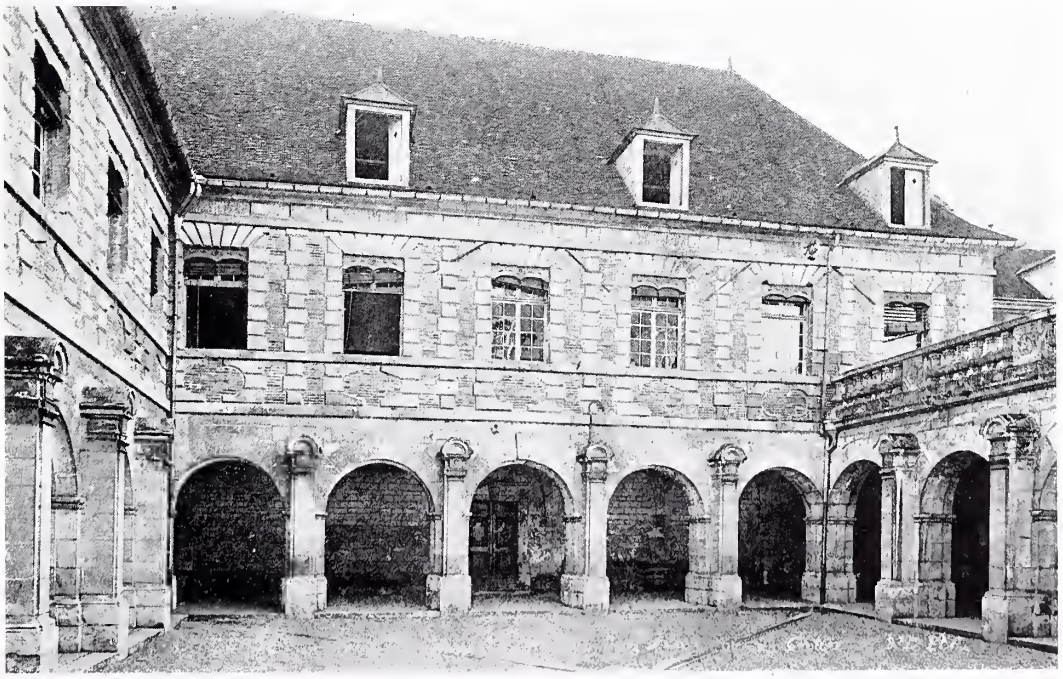
THE CHATEAU DE SAINT-GERMAIN-DE-LIVET
16TH CENTURY



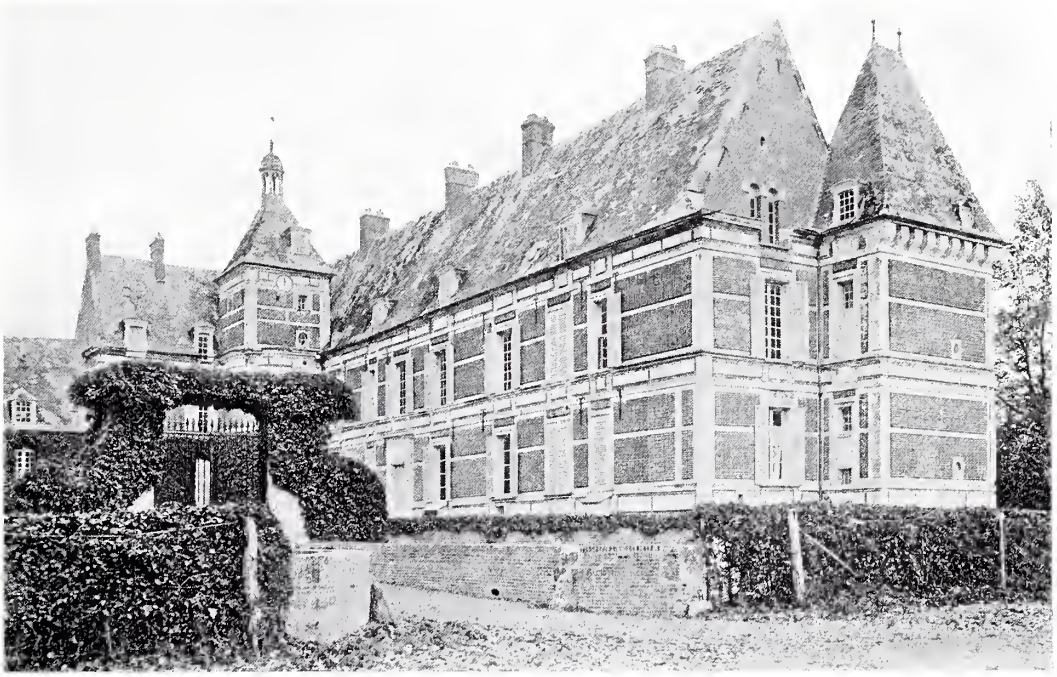
SAINT-MARTIN-DU-BEC—THE CHATEAU DU BEC



TOURS—INTERIOR COURT IN A HOUSE OF THE 15TH CENTURY

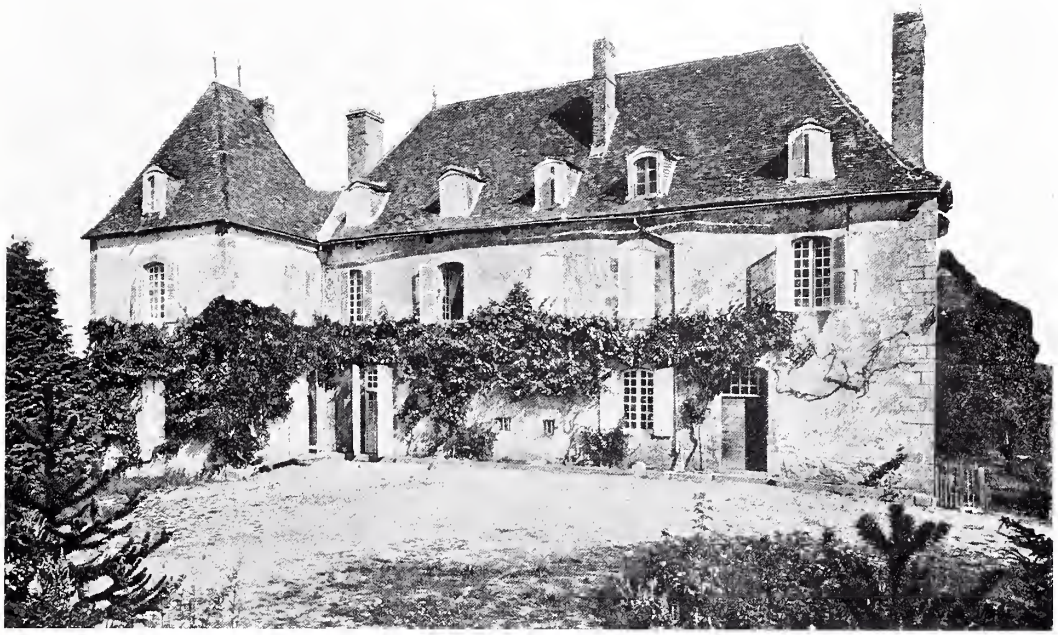


TROYES—THE ABBEY AT SAINT-MARTIN-ES-AIRES COURT VIEW

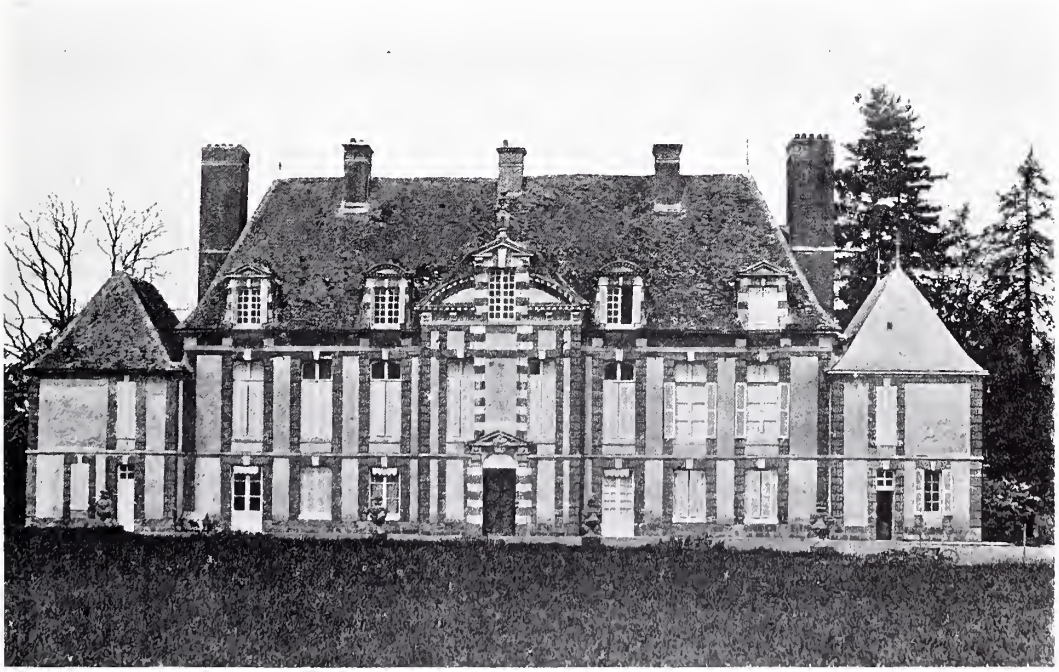


TROISSEREUX (OISE) —THE CHATEAU

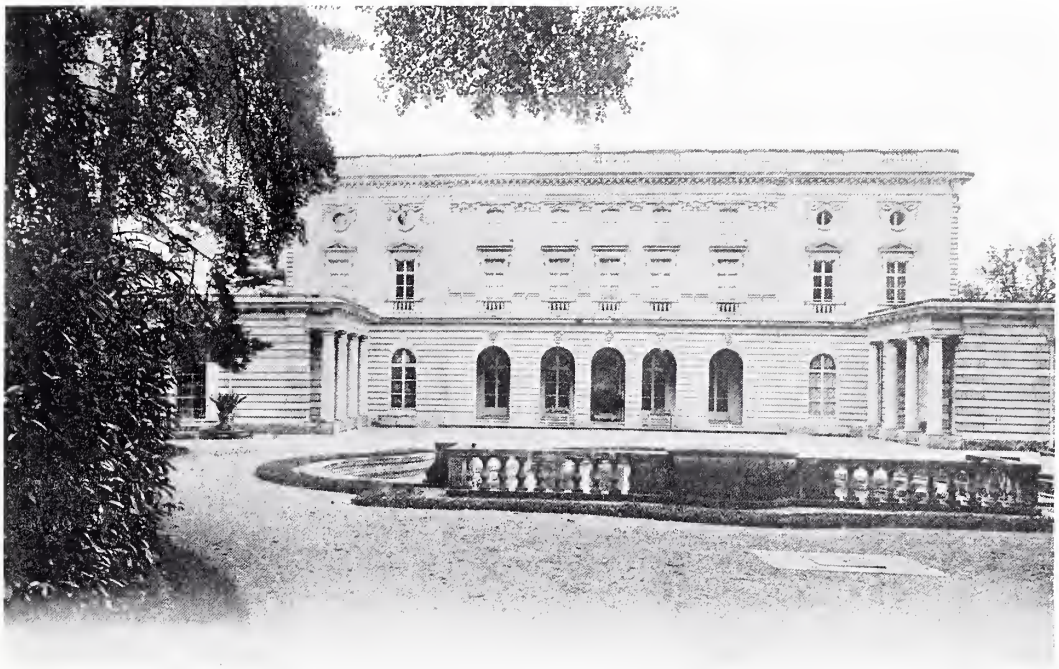
TREMEL (COTES-DU-NORD)—CHATEAU DE KERMERZIT



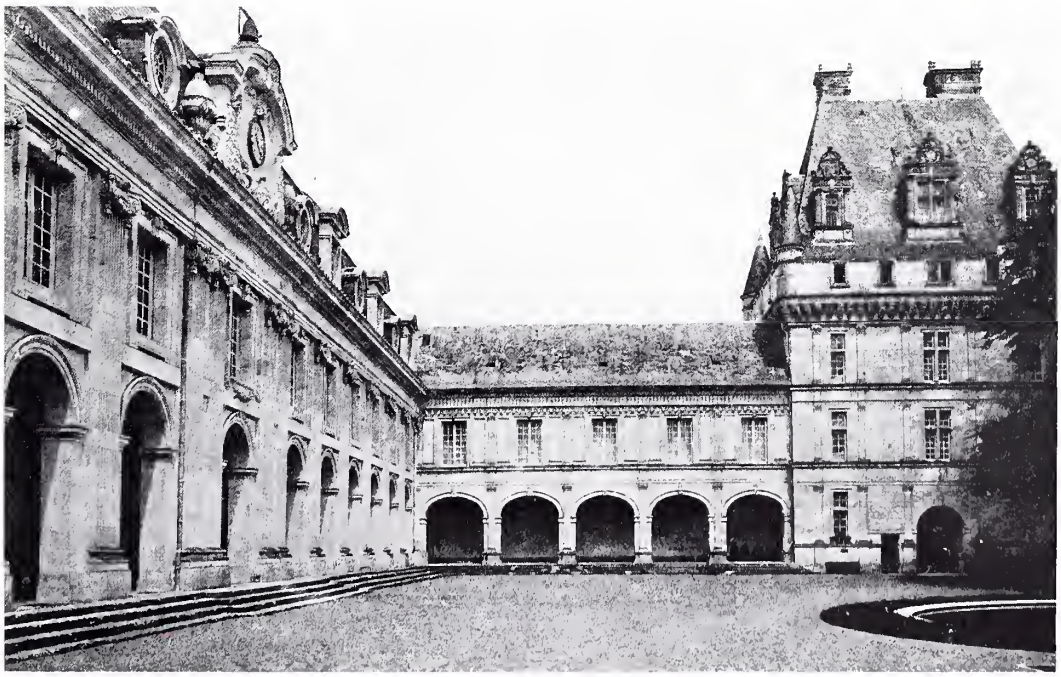
CHATEAU DE VILLEPREAUX (CREUSE)



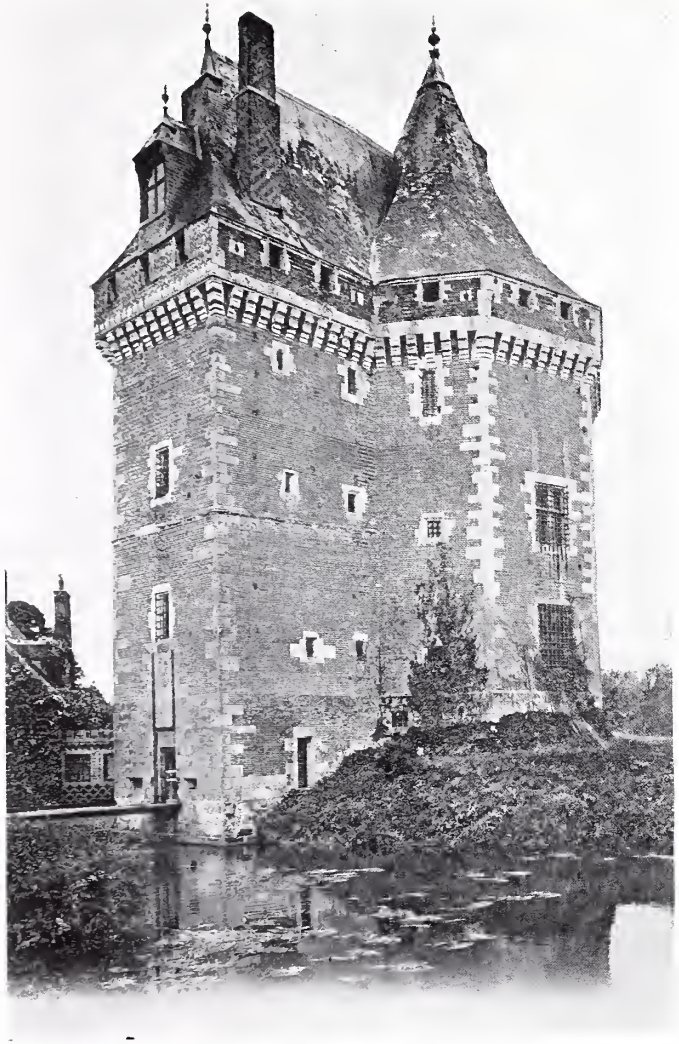
LE THEIL—THE CHATEAU



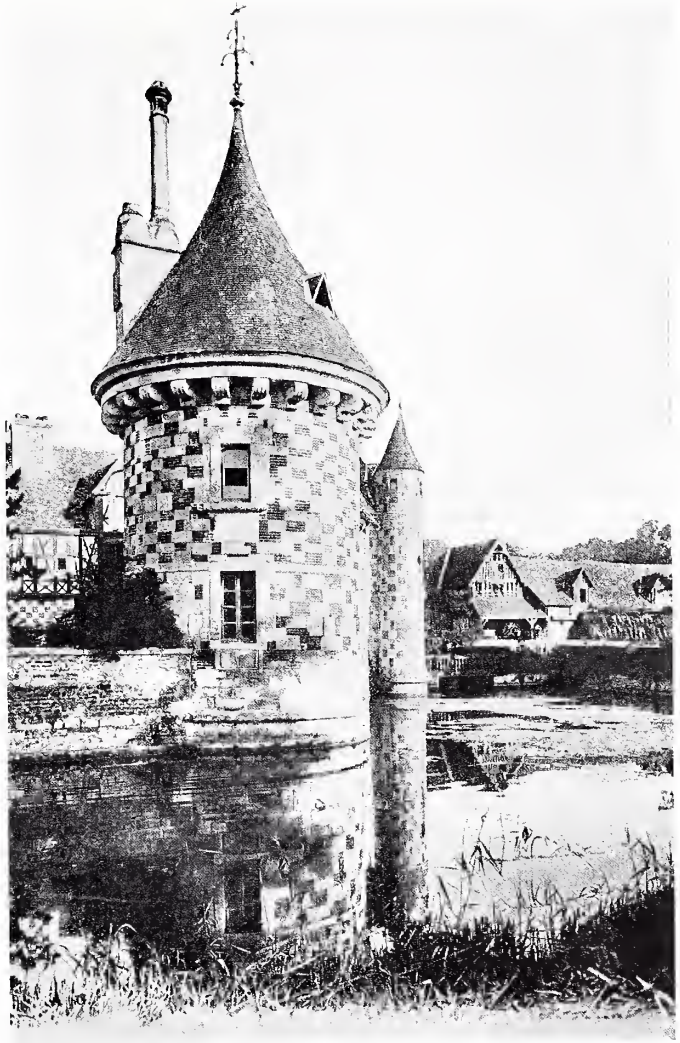
VERNON—CHATEAU DE BIZY—SOUTH VIEW



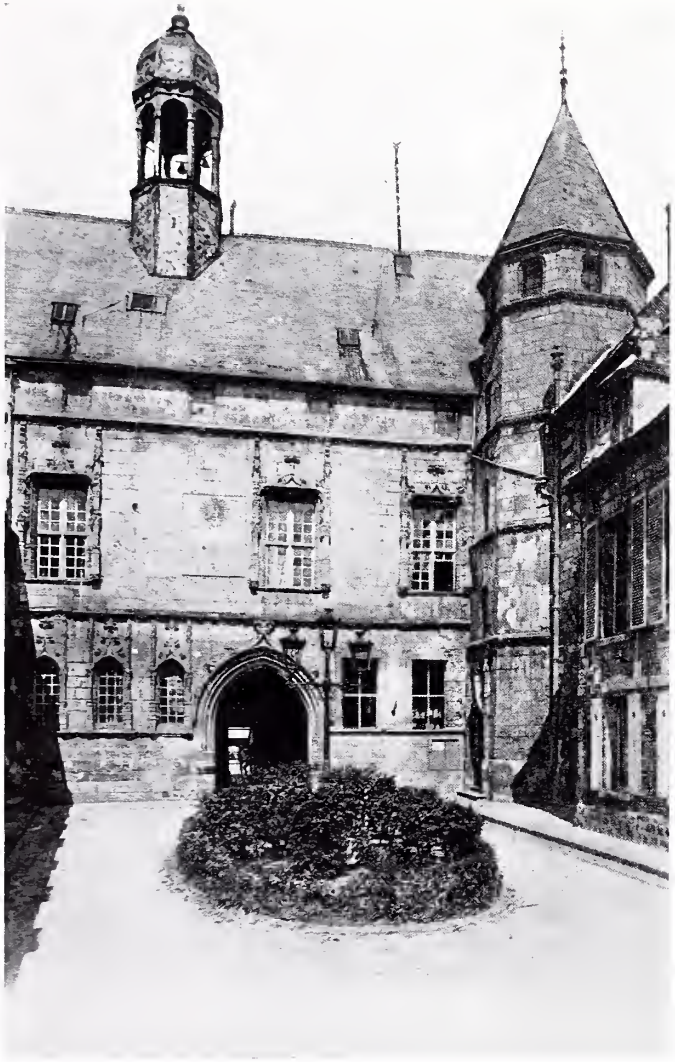
VALENCAY (INDRE)—THE CHATEAU—VIEW FROM THE GARDEN



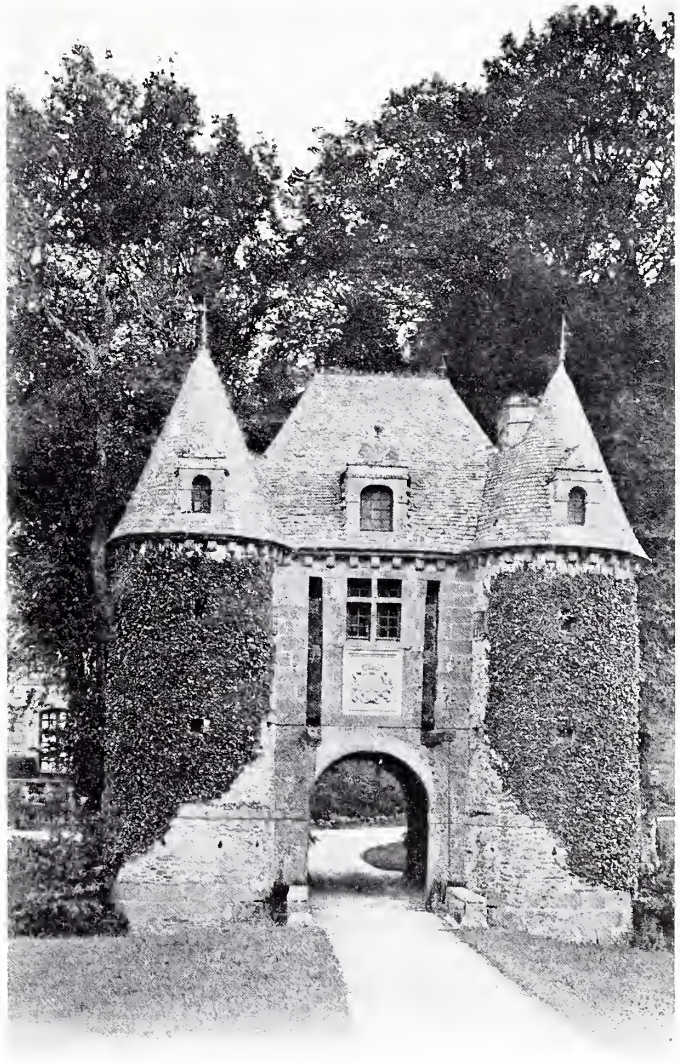
THEVRAY—THE TOWER (1489)



SAINT-GERMAIN-DE-LIVET—THE CHATEAU—16TH CENTURY—SOUTH SIDE



NOYON—CITY HALL—INTERIOR COURT



THE CHATEAU—NACQUEVILLE—GATE LODGE

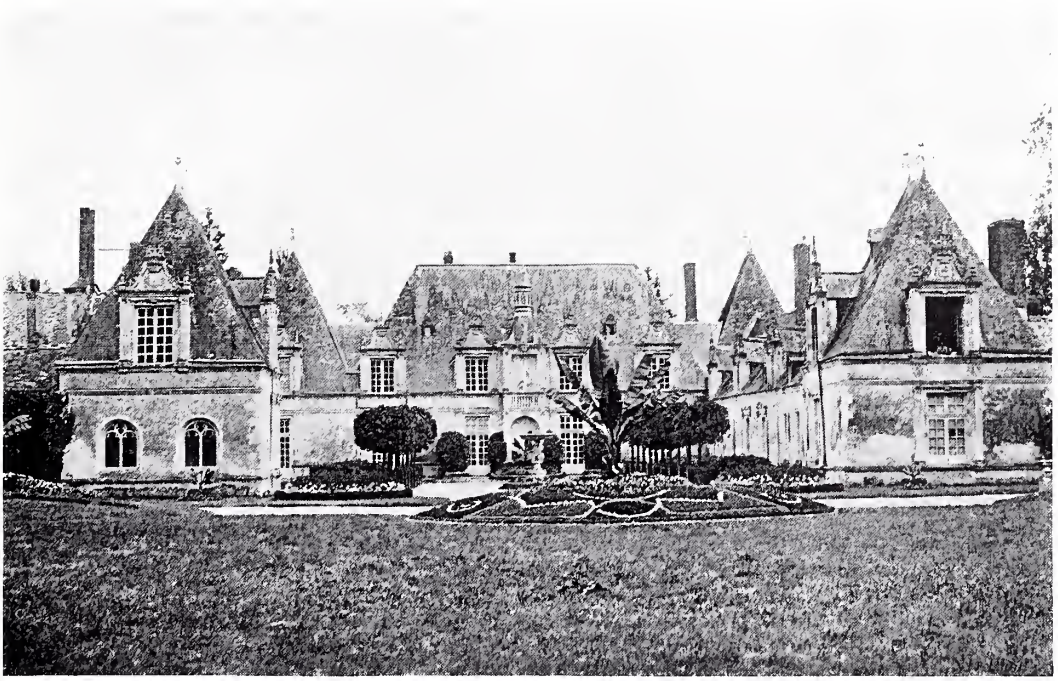
Photo by Harold Field Kellogg, Jr.

MENON (NIEVRE)—THE CHATEAU

CHATEAU DE MAINTENON

CHATEAU DE MAINTENON

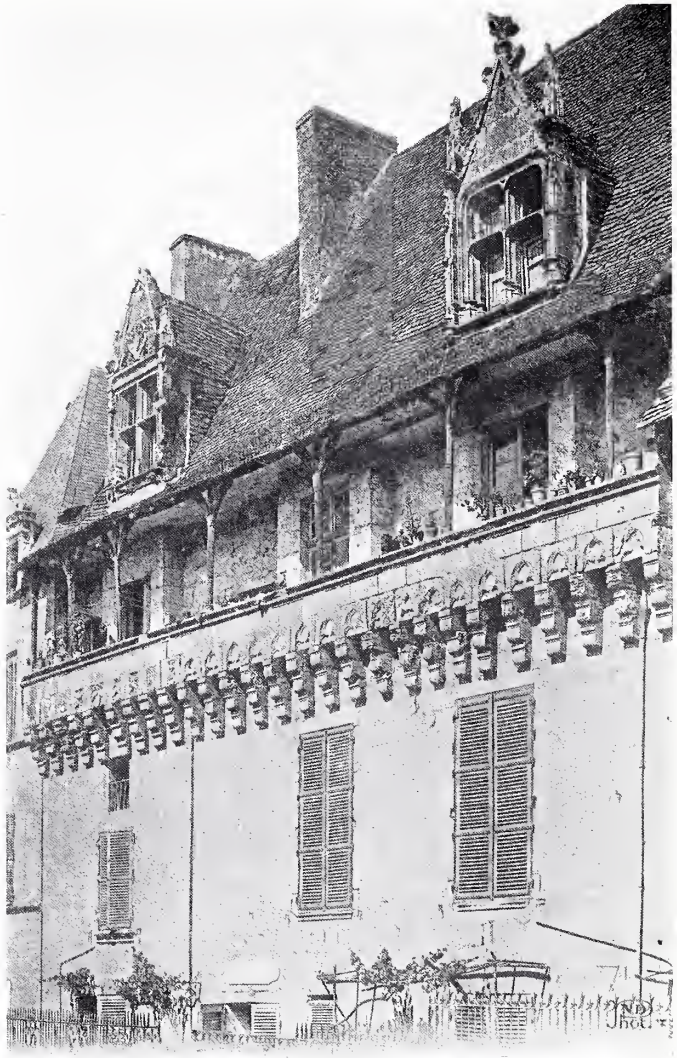
SAINTE-MAGNANCE—THE CHATEAU GAILLARD—MANOR HOUSE OF THE 16TH CENTURY



CHATEAU DE VILLESAVIN (16TH CENTURY) NORTH VIEW

BERNAY—CITY HALL—16TH CENTURY

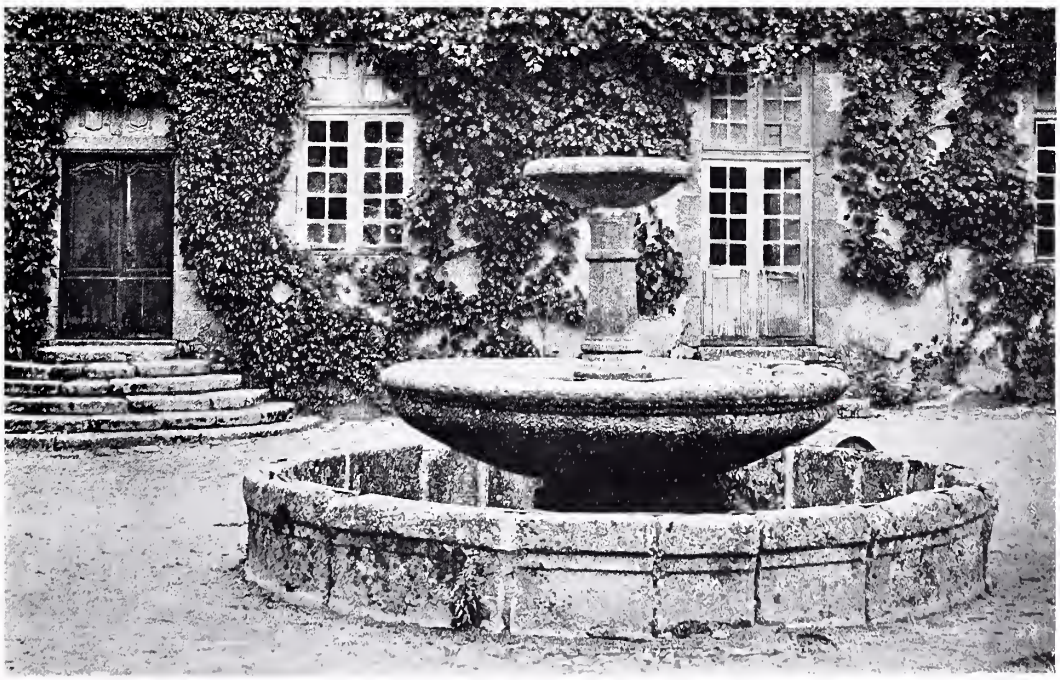
SAINTE-MARIE-AUX-ANGLAIS—MANOR HOUSE OF THE 16TH CENTURY



PERIGUEUX—MAISON DU PONT VIEUX

VOROLLES—THE CHATEAU MALOU—16TH CENTURY

Photo by Harold Field Kellogg, Jr.



SAINTE-FEYRE (CREUSE)—CHATEAU DU TERREL

TOWN GATE, DINAN, BRITTANY

Photo by E. B. Gilchrist

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